

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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GRESHAM COLLEGE, BASINGHALL STREET, E.C.

The Lectures in Music for this Term will be given as follows:—
TUESDAY, April 21.

MAGGINI AND THE VIOLIN.

Some new facts about this celebrated Maker, with illustrations on a quartet of his instruments (kindly lent by W. E. HILL and SONS).

WEDNESDAY, April 22.

THE RONDO-FORM.—(A Lecture for Students).

The illustrations by Mr. Landon Ronald.

THURSDAY, April 23 (The anniversary of Shakespeare's death). SHAKESPEARE AND MUSIC.

The illustrations from contemporary sources, some of which will be accompanied by Mr. Dolmetsch on the Lute.

FRIDAY, April 24.

SHAKESPEARE AND MUSIC.—(continued).

The illustrations from later sources.

Vocalist: Mr. Avalon Cellard.

Instrumentalists: Mr. Dolmetsch and pupils.

The Lectures commence at Six o'clock. Admission Free.

J. FREDERICK BRIDGE, Mus. D.,
Gresham Professor of Music.

COLLEGE OF ORGANISTS.

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|----------|--|
| April 6. | Annual Dinner of the College, at 7 p.m. |
| " 7. | Lecture at 8 p.m. Ernest Lake, Esq. |
| May 5. | Lecture at 8 p.m. Hope Jones, Esq. |
| June 2. | Lecture at 8 p.m. Dr. C. J. Frost. |
| July 14. | F.C.O. Examination—Paper Work at 10 a.m. |
| " 15. | " " " " " " |
| " 16. | " " " " " " |
| " 17. | Diploma Distribution at 11 a.m. |
| " 21. | A.C.O. Examination—Paper Work at 10 a.m. |
| " 22. | " " " " " " |
| " 23. | " " " " " " |
| " 24. | Diploma Distribution at 11 a.m. |
| " 28. | Annual General Meeting at 8 p.m. |

N.B.—The College Library and Rooms will be open daily for the use of Members, from 10 to 5, and on Tuesdays and Thursdays, from 7 to 9 p.m.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

THE SOCIETY OF ARTS PRACTICAL EXAMINATION IN VOCAL AND INSTRUMENTAL MUSIC will, this year, be held in London, during the week commencing Monday, June 1.

The Society's Bronze Medal will be given to any Candidate obtaining full marks in this Examination.

A limited number of the Society's Silver Medals will be awarded to those Candidates (taking a First Class) whom the examiner shall certify as having acquitted themselves best in the Honours portion of the Examination.

The Lists will be closed on May 13.

Full particulars may be obtained on application.

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Secretary.

Society's House, John Street, Adelphi, London, W.C.

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Midsummer Term commences on Thursday, April 30.

Entrance Examination on Tuesday, April 23, at 2 p.m.
JAMES G. SYME, Secretary.

CHESTER TRIENNIAL MUSICAL FESTIVAL, 1891.

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HIS ROYAL HIGHNESS THE PRINCE OF WALES
(Earl of Chester),
HER ROYAL HIGHNESS THE PRINCESS OF WALES
(Countess of Chester).

LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 22, ST. PAUL (Mendelssohn). THURSDAY MORNING, July 23, STABAT MATER (Dvorak); CONCERTANTE FOR ORCHESTRA (Handel); XIX. PSALM (Saint-Saëns); Part II, CHILDHOOD OF CHRIST (Berlioz); SONG OF MIRIAM (Schubert). FRIDAY MORNING, July 24, LAST JUDGMENT (Spohr); SYMPHONY IN C (Mozart); MESSE SOLENNELLE (Gounod). FRIDAY EVENING, ELIJAH (Mendelssohn).

In the Music Hall.—WEDNESDAY EVENING, New Cantata, RUDEL (composed expressly for this Festival by Dr. J. C. Bridge); and a Miscellaneous Second Part. THURSDAY EVENING, FAUST (Berlioz).

Principal Artists:

Miss MACINTYRE and Miss ANNA WILLIAMS.
Miss DAMIAN and Madame MARIAN MCKENZIE.
Mr. EDWARD LLOYD.
Mr. IVER MCKAY, Mr. ROBERT GRICE,
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—in other words, his Mass is obviously intended for the church rather
than for the concert-room. The ease and breadth of the choral writ-
ing, the truly vocal style of the whole, and, more than all, the composer's
love of learned device and contrapuntal elaboration, connect him
rather with that noble line of Italian composers which may roughly be
said to stretch from Carissimi to Cherubini, than with any of the
schools now in vogue."—*Times*, March 12.

"Mr. Somervell is travelling along the old familiar road, in the dust
of which nearly every great master's footsteps may be traced—the
road which sets out from the threshold of the school wherein great
examples have been studied till the student has, in a measure, grown
into the same image. . . . Mr. Somervell is not ashamed to appear as
a contrapuntist, or to go farther than the composer who once advised
all his young colleagues to master fugal writing, and then never
practise it. Here, again, we see him travelling along the right road.
As to the quality of Mr. Somervell's counterpoint, it may be said that
the form is right if the spirit be not always in evidence."—*Telegraph*,
March 12.

"It is noteworthy for refined musicianship and clever imitations of
seventeenth and early eighteenth century service music. The sections
in the *alla capella* style are admirably written, and, indeed, the vocal
parts throughout are beautifully polished, the resources of counter-
point and fugue being employed with invariably felicitous effect,
though undue elaboration and complexity are carefully avoided. If
Mr. Somervell's Mass had been composed as a degree exercise it would
certainly have gained the favourable judgment of the examiners, as it
did of last night's audience, the talented young musician being twice
called to the platform."—*Standard*, March 11.

"The work is more or less in the ecclesiastical style of two centuries
since, and although concise enough for festival use in the services of
the Roman Catholic Church, yet the frequent employment of five-
part choral writing and a well developed fugue at the close of the
Gloria seem to indicate that it may also have been intended as the
obligatory 'exercise' for the degree of Mus. Bac. The Credo, which,
as usual, is the most elaborated section of the Mass, especially engaged
the attention of the audience, but the workmanship throughout is
admirable, and although no concession is made to vulgar tastes, the
music is full of interest."—*Daily News*, March 12.

"The work, to which space will not permit more than a brief mention,
is a Mass for solo voices, chorus, orchestra, and organ, laid out in five
broad divisions, each presenting originality and power sufficient to
inspire the highest hopes for the future of the young musician. The
opening Kyrie, while showing the scientific device of a subject treated
in imitation by augmentation is also notable for a certain prayerful
expression suitable to the words. The composer also employs the same
subject, slightly modified, as the theme of the final fugue in the
Gloria, with the added device of inversion. The five-part writing in
this and in other places where it is employed is in every respect
excellent. The Credo, in four-part harmony, is no less expressive in its
motives or ingenious in its working out. The Sanctus, in five parts,
is good, and the Benedictus, with its clever counterpoint, indicates
thoughtfulness and ability in writing for voices."—*Morning Post*,
March 11.

"Mr. Arthur Somervell's Mass in C minor, the first work on a large
scale by a young composer who has achieved considerable popularity
as a song writer, was brought to a hearing at St. James's Hall on
Tuesday night by the Bach Choir, and with a measure of success that
should certainly encourage him to persevere in the higher walks of
composition. . . . Mr. Somervell was twice summoned to the platform
at the close of his work, which was ably conducted by Dr. Stanford."—*Daily Graphic*, March 12.

"The work, which is laid out on a large scale for chorus, solo
quartet, and orchestra, is noticeable for the excellence of the vocal
part-writing and the judicious employment of contrapuntal devices,
and it speaks well for the individuality of the composer that no vestige
of the dominating influence of Brahms should be traceable in his
score. The orchestration is unpretentious but appropriate, and in per-
formance none of the duller elements neutralise or eclipse each other,
as often happens in the 'thick' scoring of many modern works."—*Guardian*, March 13.

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(For further particulars see page 215).

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1891.

THE REGISTRATION OF MUSICAL TEACHERS.

As unregenerate correspondent, writing to a temporary on the subject of "Women in Politics" recently, recommended that only grandmothers should be enfranchised. They alone had the leisure and the qualifications for the exercise of this privilege, and furthermore, continued the writer, we were now by this time thoroughly accustomed to their method of legislation. The accuracy of this last remark is fully exemplified by the new Bill for the Registration and Organisation of Teachers, which has been prepared and brought in by Sir Richard Temple, Sir Lyon Playfair, and Viscount Lymington. Why music should have been dealt with in this measure at all is one of those things which "no fellow can understand." We are not aware that Sir Richard Temple, or Sir Lyon Playfair, or Viscount Lymington are specially qualified for devising a scheme for the regulation of musical teaching. They are all men of great industry, and, in the case of the two former, of very considerable distinction—Sir Richard Temple as an administrator and Sir Lyon Playfair as a man of science. But these are hardly the qualities requisite in the promoters of a measure dealing with musicians.

But enough of the sponsors: now for the Bill itself. It will not escape the notice of those who peruse its provisions that there is no preamble—no preliminary attempt to justify its introduction. It is not to extend to Scotland or Ireland, and it is to apply "exclusively to schools at which intermediate education is supplied," the seven great public schools and all schools receiving aid from any Parliamentary grant or local rate being exempted from its operation. Sections 5 and 6, relating to the council charged with the working of the Act, we transcribe *verbatim*.

"THE EDUCATIONAL COUNCIL.

"5. There shall be established an educational council, of which the functions shall be the organization and registration of teachers in schools under this Act, the inquiring into and reporting on the courses of study and examinations required of those teachers, the examination of teachers, and the performance of such other duties as are in this Act mentioned.

"6.—(i.) The council shall be a body corporate by the name of the Educational Council of England, with perpetual succession and a common seal. (ii.) The council shall consist of sixteen members, of whom two shall be from time to time elected by each of the five following bodies:—The Education Department, the Hebdomadal Council of the University of Oxford, the Council of the University of Cambridge, the Senate of the University of London, and the Council of the College of Preceptors. Two shall be nominated by the Queen, with the advice of Her Privy Council. The remaining four shall likewise, in the first instance, be so nominated by the Queen, but shall subsequently be elected by the general body of registered teachers as hereinafter provided. (iii.) A person shall not be qualified to be a member of the council unless he is qualified to be registered under this Act, or is so qualified in all respects except that of being actually engaged as a teacher, or unless he has been nominated by the Queen or by the Education Department. (iv.) Of the six persons to be

nominated by the Queen, or so nominated in the first instance, and subsequently elected as hereinbefore mentioned, two may be women."

We would call special attention to the passages which we have italicised, particularly to sub-section iii., the fulfilment of which would lead to somewhat peculiar results. Section 9 provides that the council "may from time to time appoint and remove a registrar, treasurer, secretary, examiners, and such other officers and clerks as they require, and may assign them such remuneration as the council think fit." Section 11 deals with the register to be formed and kept by the council of all persons engaged as teachers in schools under this Act, and section 12 recites the qualifications for registration. We think the following extracts from this and subsequent sections worthy of note.

"12. A person shall not be qualified to be registered unless he or she is twenty-one years of age, and is at the time of applying to be registered engaged as a teacher in a school under this Act; and (i.) Is a graduate by examination of any University in the United Kingdom, or of any foreign or colonial university approved by the council for the purposes of this Act; or (ii.) Holds a certificate by examination issued under the authority of the Education Department; or (iii.) Holds a certificate by examination of membership of the College of Preceptors, or of having passed any higher examination of that college; or (iv.) Holds a certificate by examination from the council by this Act created; or (v.) Holds a certificate of having passed a special examination of any university in the United Kingdom attesting the fitness of the holder to practise the profession of a teacher; or in the case of teachers of any special subject, such as drawing, music, or the like, has satisfied the council that he or she is qualified to be registered as a teacher of that special subject, or is at the passing of this Act *bonâ fide* engaged as a teacher in a school under this Act."

"17. The council may make, revoke, and alter rules with respect to the register, and the classes into which it is to be divided, and the nature of the qualification entitling to registry in each class, and the evidence to be produced by applicants for registry."

"19. After a date to be fixed by the Queen by order in council, a person shall not be entitled to recover any money claimed by him or her in respect of services as a teacher in a school under this Act, unless he or she is registered under this Act."

"23. The council shall institute inquiries into and report upon—(i.) The courses of study and examinations which are from time to time requisite for obtaining the degrees and certificates qualifying for registration under this Act; and (ii.) All such examinations and inspections of schools under this Act as are conducted by or under the superintendence of any of the English universities, the College of Preceptors, or any persons or body of persons who undertake the duty of instituting, conducting, or superintending such examinations and inspections; and for that purpose shall place themselves in communication with the governing bodies of those universities and of that college, and with those persons and bodies."

"24. The council shall have the power, by examiners for this purpose appointed, to hold examinations of persons desiring to be registered as teachers under this Act, and to issue certificates of their qualifications in the knowledge and practice of teaching."

So far as the Bill is concerned with schoolmasters and teachers of the various departments of useful knowledge, we waive all claim to pick holes in its provisions. But in so far as music is included in

its scope, we have no hesitation in pronouncing it to be a most pettifoggish and vexatious measure. Any practical means by which the exclusion of incompetent teachers of music from the exercise of their influence upon school boys and school girls could be attained, would commend itself to all serious well-wishers of that art. But not only are the qualifications laid down in the new measure highly unsatisfactory, but there is no guarantee that music will be adequately represented on the council. For even if the electing bodies were to choose fit and competent representatives, we doubt very much (*vide* section 6, sub-section iii.) whether they would be found to possess the qualifications laid down in the Bill. Supposing the Queen or the Education Department failed to nominate some representative of music, no one is otherwise eligible "unless he is qualified to be registered under the Act or is so qualified in all respects except that of being actually engaged as a teacher." If we turn to section 12 we find that "qualified under the Act" means, in the case of music, "has satisfied the council that he or she is qualified to be registered as a teacher." But at the first election there will be no council in existence to act as arbiter of efficiency. The framers of the measure are not to be congratulated on their lucidity. As to the qualifications for teachers, the limit for age sought to be imposed strikes us as extremely arbitrary. Experience has abundantly proved that excellent work can be done by assistant teachers under full age. But, according to the new Bill, they are to be debarred from earning a penny, no matter how proficient, until they have attained their legal majority. Finally, it will not escape the notice of critics of the new measure that the council—a body in which there is little or no guarantee that music will be adequately represented—will practically enter into competition with the Royal Academy and Royal College of Music, of the existence of which the framers of this measure are presumably in blissful ignorance. If this multiplication of certificates is desirable, why should not the Musicians' Company of the City of London resume their right—which has probably never lapsed—of charging any teacher in the Kingdom a licensing fee of 10s. per annum?

The objections to which the foregoing Bill lays itself open are one and all applicable to the other Teachers' Registration Bill, prepared and brought in by Messrs A. H. Dyke Acland, Henry Hobhouse, and Sydney Buxton. It is worthy of notice, however, that after a certain time, to be fixed by the council, the latter Act is intended to apply to tutors and governesses resident in, or giving lessons in, private families. A writer in *Truth*, commenting on this prospect, offers the following remarks, which we fully endorse: "The musical governess of eighteen may be so humble an individual as hardly to be worthy of legislative consideration; but many a girl of that age, and belonging to a large or impoverished family, has honourably maintained herself by preparing the young idea for the subsequent ministrations of a more advanced teacher; and it can hardly be the intention of the framers of the Act, by debarring her from recovering her honestly-earned fees as a teacher, to deprive her of a means of livelihood."

To sum up, these Bills have been referred to a Select Committee, and unless they are purged of their objectionable features before they reach the next stage of their career, we would humbly beg to submit the following suggestions and remarks to their promoters: First of all music should be erased altogether from their Bills, since music cannot be dealt with on all-fours with reading, writing, arithmetic, and such subjects. Such a vast scheme as the examination and registration of all music teachers would certainly be

beyond the powers of such a council as that which these Bills propose to constitute. A large part of the work which it is proposed to devolve on this body is already being done by the Royal Academy and the Royal College of Music. If any further new departure is required, now would be the opportunity for forming out of the two schools just mentioned, and possibly other institutions, a University of Music to which all these matters might be referred.

We would also draw the attention of the framers and critics of these Bills to the manifest unfairness of accepting certificates in music from the College of Preceptors. These are granted for the theory of music, and are valueless from the practical point of view. And why should the counsel and experience and certificates of the two chartered schools of music be entirely ignored? The dire confusion to which the carrying out of the scheme would undoubtedly lead is foreshadowed in section 17 quoted above, the tendency of which would almost infallibly be to lower the standard of music teaching in schools.

The Bill has been under the consideration of the Council of the Royal College of Music, and a sub-Committee, consisting of Lord Charles Bruce, Lord Aberdare, Lord Thring, Sir John Stainer, Sir George Grove, Mr. Otto Goldschmidt, and Mr. Charles Morley, has been appointed to deal with the provisions of the Bill. There is also reason to believe that the Directors of the Royal Academy of Music contemplate taking action to withstand the encroachment on their sphere of operations involved in the passage of these Bills.

THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

NO. XXVIII.—WAGNER (*continued from page 131*).

LAST month we left Wagner in his Venetian palace awaiting the result of a new appeal to Liszt on the great and continuous money question. By some means or other a reply was delayed, and the anxious master despatched a very short note to Weimar: "Have you *nothing at all* to say to me? What is to become of me, if everybody ignores me?" Shortly afterwards, a long letter followed the note, full of the usual wearisome explanations and complaints, and, in the last paragraph, begging Liszt to take no notice of his previous application. An old situation thus came up anew, for we have already seen that there were moments in which Wagner reproached himself for causing his friend so much trouble, and tried to make what amend he could. In the present instance he wrote:—

"Do not answer my letter of January 2. Look upon it as if it had not been written, or, at least, not received. I am fully aware that you are not able to put yourself in my place with such good-will and understanding as would enable you to do justice to my letter. Please forget it altogether; in that case, I will on my part pardon your reproaches, you curious, dear old friend."

Yet another communication followed this. It was to set Liszt's mind at rest by announcing the receipt from Vienna of some unexpected cash: "My three valuables (let a kind world forgive me this luxury) are out of pawn. For the present I am provided for, and do not apprehend any new stoppage of my resources just yet." Good, kind Liszt was not to be hindered from doing his best in the way of pecuniary help, and word was sent to Wagner that "a small collection of *notes*" would shortly reach him. But the composer, still self-reproachful, hastened to stop their coming: "If I have understood your short hint rightly, let me ask you, for heaven's sake, not to send any money now. I could not bear it." The term self-reproachful hardly describes Wagner's state at

this time. He was penitential. Let the following extract from one of his letters be evidence to that effect:

"I must almost thank you for the alarming New Year's greeting which you sent to me. I believe it has been beneficial to me. I am aware that I have too little control over myself, and rely upon the patience of others to an undue extent. An occasional lesson, therefore, does me good. Although I remain firmly convinced that you have misunderstood me in one essential point (as, indeed, well you might), I feel, nevertheless, that I must have cut a very ugly figure. That was proved to me by the effect I had upon you, for we know little of our appearance until we see ourselves in a looking glass, and in your irritation I recognised my ugliness. These attacks of my violence ought surely to have calmed down by this time; indeed, I long for that untroubled calm which I esteem so highly and recognise to be the finest quality in man. It appears to me that I have arrived at the turning point of my life and I deeply long for a state of quiescence."

We have pointed out the human weakness of Wagner at many moments of his life, now let us emphasise this evidence of his strength, for strength is always necessary to the occupation of a place of confession and penitence. The words last quoted do the master much credit and testify to his possession of fine and amiable feelings, the more worthy of welcome because seldom displayed.

In the same letter Wagner again discussed his position with regard to the King of Saxony and the amnesty so much desired. The King, it appears, would pardon no rebel who refused submission to a process of law, and Wagner had been counselled to surrender and appear at the bar of justice. Upon this he explained to Liszt:

"I am firmly resolved never to fulfil that condition. In order to do all that was possible, I lately wrote to the Minister of Justice asking him to discuss the matter with the King once more. This measure was suggested to me by my latest experience in this place. I ought to tell you and the Grand Duke for your satisfaction that by desire of the Saxon Government I was to be banished from here. I was advised to submit unconditionally, but to send a medical certificate to the Governor-General, praying that I might be allowed to stay for a few months longer for urgent reasons of health. For the moment this has answered, and I am allowed to stay. If I refuse to be examined, or, perhaps, to be locked up for a few months in Saxony, I base that refusal towards the Government entirely on my state of health, which I need only exaggerate a little in order to show good and sufficient cause for my refusal. In other respects, I submit most humbly to the decree pronounced against me, recognise my guilt and the justice of the proceedings without reserve, and only ask H.M. to remit the conditions of my amnesty by an exceptional act of grace on account of my health, which has become so weak that the doctor has strongly advised me not to undergo that strain."

Wagner went on to say that should the Saxon King remain obdurate, he would apply to other German princes for permission to reside in their states. Whether this step succeeded or failed, his position would be determined, and that in itself was desirable. Supposing a return to Germany impossible, Wagner expressed resolve to accept Liszt's advice, given some little time previously, and settle in Paris. His words on this subject are somewhat remarkable: "Your advice to settle in Paris while Germany remains closed to me, quite coincides with my own plans. . . I cannot bear this state of inactivity any longer; my health is

ruined for want of life and action. Paris is the place appointed to me by fate. I quite agree with you in thinking that I shall get accustomed to living there as time goes on. Apart from any plans, I shall there have at least the use of a fine orchestra, which I have missed for so long. Without considering for the present any possible performances at French theatres, I should there, also, have the best chance of witnessing performances of my own works. . . . But it would be impossible for me and my wife to lead once more a half-starving life in Paris. Some comfort and freedom of action must be secured to me, otherwise I cannot think of it."

Weariness of the place, or some other reason, speedily caused Wagner to leave Venice, for on March 25 (1859) we find the master conveying the news to Liszt from Milan that he was on his way to Lucerne, intending there to begin and finish the third act of "Tristan." He meant to "work splendidly" there: "You know how dearly I love the Lake of Lucerne; the Righi, Pilatus, &c., are indispensable remedies to me and my blood. I shall live there in solitude, and at this time of the year shall easily find a most desirable lodging." It is curious that Wagner, before each change of residence, looked forward to it with the same optimistic spirit, which, however, vanished with experience of the new surroundings. This was the case at Lucerne: "The weather is bad; I am absolutely alone, and seldom in the right mood for work, and I drag on amidst mists and thoughts." He enlarged upon this text in another letter to Liszt, the old complaining mood having returned in full force:

"Well, I stick to Lucerne, and, carefully considered, it is the only place in the world at present possible to me. You know, or might imagine, that I do not live a life in the proper sense of the word; the only thing that could help me—art, art to the verge of drowning and world-forgetfulness—of that I have still less than of life, and this state of things has lasted for a period which I shall soon count by decades. Excepting the servants, I see and speak to no one; just imagine how I must feel." (He had previously said "I shall live there in solitude," as though that were desired.) "My good people, I fear you leave me too much alone, and the meaning of 'too late' will one day be brought home to you in connection with me. It is very well to say 'Get "Tristan" ready, and then we shall see.' But how if I did not get "Tristan" ready because I could not get it ready? I feel as if I should break down pantingly in sight of the goal. Once at least every day I look at my book with right good will, but my head is waste, my heart empty, and I stare at the mists and the rain clouds, which, ever since I have been here, have debarr'd me even from the chance of shaking up my stagnant blood by pleasant excursions. People say 'Go to work, then all will be right.' Very well in its way, but I, poor devil, lack routine, and it ideas do not come to me of themselves, I cannot make them."

Having relieved himself of these grumblings, Wagner turned to international politics, finding there a new argument for his endowment by the German people. At that time there was a German Confederacy which kindled Wagner's enthusiasm: "For heaven's sake, do not let the villain, Louis Napoleon (the reader should remember this passage), touch my dear German Confederacy." He continued, with patriotic fervour and an eye to the main chance: "I am curious, however, what will become of my intended migration to Paris. It is surely most unpatriotic to look for a comfortable existence at the headquarters of the enemy of the Teutonic nation. The good Teutons should really do something to

save the most Teutonic of all Teutonic opera-composers this terrible trial. Moreover, in Paris I shall be pretty well cut off from all my German resources. . . . Germany is evidently intent upon driving me forcibly to the enemy. Very well; there is a possibility of my going in the autumn for six months to America, where offers have been made to me which, considering the friendly sympathy of the German Confederacy, I cannot very well neglect."

At the close of this discontented letter the reader is refreshed by a pretty reference to a lady—Mrs. Wagner—who makes only a very occasional figure in the Master's correspondence: "For the present I spend all the good humour I can dispose of on my wife. I flatter her and take care of her as if she were a bride in her honeymoon. My reward is that I see her thrive, her bad illness is visibly getting better. She is recovering (so far the sweetness; now comes a dash of bitter which spoils all) and will, I hope, become a little rational in her old age." O fie!

In answer to the jeremiad from which we have so largely quoted, worthy Liszt preached patience once more, and not only that, but religious faith. "It is true that your greatness brings you little comfort and happiness, but where is happiness, in the narrow monotonous sense which is absurdly given to the word? Resignation and patience alone sustain us in this world. Let us bear our cross together in Christ—the God whom one approaches without pride, before whom one bends the knee without despair. But I must not be betrayed into needless Franciscan sermons." Liszt viewed the idea of an American engagement with disfavour, fearing that New York would appear to his friend "even more uncanny" than London, and he hoped that, with a change of weather, Wagner would also pass into a milder mood.

As no good news came from Germany, no rumour that the rebel of 1849 would be called to the arms of his mother-land, Wagner again thought of settling in Paris, where he proposed living in absolute retirement. But the "villain, Louis Napoleon," was no more fond of an ex-revolutionist than his good brother the King of Saxony. Thus Wagner writes: "The French Minister refuses to give me his *visé* for my passport. In answer to my remonstrances he wrote to Paris a fortnight ago, but has had no answer. I am probably taken for an obstinate conspirator—an opinion which the treatment I receive at the hands of Germany seems to countenance." Liszt offered to do what he could in this matter, and still recommended Paris. "In my opinion, Paris is the most comfortable, most appropriate, and cheapest place for you while things in Germany remain in their present wretched state. Although you may not agree with the artistic doings there, you will find many diverting and stimulating things which will do you more good than your walks in Switzerland, beautiful though the Alpine landscape may be."

By October, 1859, all obstacles in Wagner's road to Paris had been removed, and he was writing to Liszt from the Rue Newton in a condition described by himself as "without faith, love, or hope." He longed for a visit from his friend, and equal to his longing was disappointment when Liszt offered to devote two days to him in Strasbourg. Again the floodgates of complaint were opened. He reproached Liszt with being a public man first and a private friend next: "I cannot understand this. My poor deserted life has made me incapable of comprehending an existence which casts a side-glance at the whole world at every step. You must pardon me for declining the Strasbourg meeting." Sulks is writ large over each page of this letter, but we must now have done, for a

time, with the Wagner of correspondence, and follow the Master's movements on the stage of public life.

Wagner reached Paris in September, 1859, and was met by an incident of happy augury, which Victorien Sardou relates in his preface to C. de Lorbae's biography of the composer. At that time an amateur poet-musician named Roche was on duty at the railway station as a customs officer, and one day had his attention drawn to a lively dispute. He found a German in a condition of great annoyance at the formalities observed. Roche intervened, and, on learning that the stranger's name was Wagner, very politely tendered assistance, and saw the irate visitor through his trouble. On receiving Wagner's thanks, Roche observed: "I am only too happy to have obliged a great artist." "You know me then!" cried Wagner. In response, Roche hummed a melody or two from "Tannhäuser" and "Lohengrin." "Ah!" exclaimed the delighted composer, "this is a fortunate presage, the first Parisian I meet knows and appreciates my works," and taking some pieces of music from his portmanteau, he presented them, with an inscription, to the equally pleased *douanier*.

As soon as settled in Paris, Wagner assumed the old and weary task of waiting on operatic directors for a chance of producing one of his works. Carvalho, of the Lyrique, was the first to whom he unfolded the character and claims of "Tannhäuser," playing the music on the pianoforte in a manner which has been thus described: "Wagner attacked the formidable *Finale* of the second act, he sang, he shouted, he struggled vigorously, he played with his hands, his wrists, his elbows, he bore down the pedals, he pounded the keys. Amid this chaos, M. Carvalho remained impassive, waiting with antique patience for the end. The score gone through, M. Carvalho uttered a few polite phrases, turned on his heel, and disappeared." "Wagner," writes a sympathetic French commentator, "should have engaged a pianist." Nothing came of that attempt, but Wagner was not discouraged. He gave weekly receptions at his house (since pulled down) in the Rue Newton, near the Arc de Triomphe, and gathered round him such people as Emile Olivier and his wife, Berlioz, Jules Ferry, Perrin, Baudelaire, and De Lorbae, to say nothing of the custom-house officer, the poet-musician, Roche. All these, and doubtless many more, were ready with advice; the idea of introducing Wagner's music by means of concerts being generally favoured, and upon this the master acted, securing the Salle des Italiens, and billing Paris with announcements of a Concert on January 25, 1860, with the following programme:

Overture, "Flying Dutchman"; Overture, March, and Chorus, Introduction to Act III., and Chorus of Pilgrims, "Tannhäuser"; Prelude, "Tristan"; Introduction and Wedding Music, "Lohengrin."

This selection fairly placed the Wagner of that day before the Parisian public, and the reader will, perhaps, read with some interest what was thought about the man and his music. After laughing at the dresses worn by the German ladies who came to the support of their countryman, Fiorentino (*Constitutionnel*) went on: "He (Wagner) has a fine and noble forehead, but the lower part of his face is vulgar. One might say that two fairies, the one irritable, the other good and affectionate presided at his birth. The fairy of harmony has caressed and decorated his forehead, the source of so many bold conceptions and powerful ideas; the fairy of melody, foreseeing the evil he would work upon her, has fastened upon his face and flattened his nose (*lui a aplati le nez*)."

This utterance was not very much to the purpose, nor even to the point—of Wagner's nose. Louis Lacombe, writing in the *Revue Germanique*, spoke of the applause which greeted Wagner's appearance, and praised his conducting. Gasperini,

in the *Courrier du Dimanche*, declared that the warmest greeting was given by such men as Auber, Berlioz, Gounod, Gevaert, and Reyer. Albert Wolff (*Figaro*) was sympathetic. Scudo showed himself fiercely hostile, while Azevedo used such terms as "music without melody," "detestable harmony," &c., and continuing: "The orchestration, bad in itself, produced a powerful sonority, a kind of acoustical fever . . . a sonority without ideas, which afforded no compensation for the suffering it involved." Paul d'Ivoi (*Courrier de Paris*) heard Cimarosa's "Matrimonio segreto" with added pleasure after the Concert, and writing in the *Ménestrel*, Paul Bernard declared Wagner's tendency to be deplorable: "Fifty years of this sort of thing and music will be dead, for melody will have been killed, and melody is the soul of music." On the other hand, the critics of the *Revue Européenne* and some other influential journals were appreciative. Berlioz, for whose judgment, as a suspected believer in Wagner, everybody waited, uttered his famous "Non credo," and so parted for ever from his friend of other days.

If the result, as between Wagner's supporters and opponents was doubtful, the Master himself suffered a very positive pecuniary loss, estimated at 10,000 francs. This he partly made up by giving two Concerts in Brussels, and then returned to Paris to encounter his landlord, who was pressing for rent. A more modest lodging in the Rue d'Aumale had to be taken. Meanwhile the Master did not give up hope of seeing one of his operas on a Parisian stage. The Lyrique, after Carvalho's experience of "Tannhäuser," was past praying for, and Wagner next tried Royer, of the Opéra. But he, also, was so unsympathetic that Wagner, as he told Gasperini, again became weary of existence, only refraining from hurrying out of it on account of his wife.

The situation, however, was not all dark. An invitation to St. Petersburg for the production of "Tannhäuser," and a qualified amnesty from the King of Saxony came to brighten up the Paris days.

It was at length decided to press the claims of "Tannhäuser" upon the French capital in a more earnest spirit, and the question then arose of a translated libretto. After some parleying with Roger, the once-famous tenor, Wagner's custom-house friend, Roche, was entrusted with the task, and appears soon to have regretted the undertaking into which he entered. Let Sardou tell of the experience endured:—

"It was necessary to hear him (Roche) tell of all he suffered at the hands of that terrible man (Wagner). Sunday, when the custom-house closed, was naturally the day which Wagner monopolised for the translation. What a holiday for poor Roche! 'At seven o'clock,' he told me, 'we were at work, and so on till noon, without respite, without repose: I, bent over the desk writing, scratching out, and seeking to fit syllable to note; he, going and coming, with flashing eyes, furious gestures, playing passages upon his pianoforte, singing, exclaiming, and always crying out, 'Go on! go on!' At noon, or perhaps one o'clock, perhaps an hour later, tired and perishing of hunger, I would drop my pen, feeling as though I should faint away. 'What's the matter?' 'I am hungry.' 'Ah! I never thought of that. Eat something, quick, and let us get on.' When the evening came we were at it still, I, worn out, with burning head and throbbing temples, half mad with that insensate pursuit of syllables; he, as fresh as when we began, coming and going, touching his infernal pianoforte, and ending by frightening me with the crooked shadows which danced around in the fantastic reflection of the lamp."

While this kind of *diablerie* (according to poor Roche) went on, Wagner's influential friends were pulling the wires for him to good purpose. The German colony, headed by Baron Erlanger, was unanimous in support of their compatriot. The Princess von Metternich, wife of the Austrian ambassador, also used her powerful influence directly with Wagner's "villain," the Emperor, obtaining from him, amid the genial surroundings of a court festivity, a promise that "Tannhäuser" should be produced. According to some authorities, Marshal Magnan had a hand in the matter. In a *brochure* on the subject, M. Drumont states: "Wagner had noticed the constant attendance and sympathetic bearing of Marshal Magnan at his concerts. He sought an interview and had a warm reception. 'Monsieur,' said Magnan as they parted, 'I am a soldier, not a *dilettante*, but your music has passionately moved me. I shall have the honour to see the Emperor this evening, and I give you my word that I will speak to him about you.' The promise was kept." By whomsoever moved, the Imperial Court became favourable to Wagner, and Royer, Director of the Opéra, speedily found himself under orders to produce "Tannhäuser," and to meet the composer's wishes in every way.

At last, then, the Parisian goal was reached, and Wagner had gained the prize so long striven after. Everything material seemed in his favour. There only played around him the lambent fire of Parisian wit, which respects nothing and spares nothing. That was to be looked for in any case, and perhaps the passive opposition of those who, like the newly-arrived Irishman in New York, were "agin the government." But nothing was known as to the disposition of the great public, on whom Wagner ventured to build great hopes, and the "cause," as we have seen, had active and powerful allies. In our next chapter we shall have to tell what came of it all.

(To be continued.)

A PLEA FOR THE "WORDS."

MUSICIANS are not unfamiliar with the complaint levelled, not without just cause, against men of letters, that the latter often take advantage of their gifts of style and expression to disseminate views about music which are based upon ignorance or prejudice. Writers who have no technical training or mastery of even the rudiments of composition arrogate to themselves the functions of critics, and by dint of their eloquence beguile the public from the right way. The charge, as we have said, is familiar and it is not unfounded; but, on the other hand, it behoves musicians to ask themselves whether they are blameless in their dealings with the members of what Thackeray called the honourable co-operation of the goose quill; and at the present moment, when there seems to be a tendency to let the indispensable but often unduly despised librettist take rank alongside as his collaborator, it may not be amiss to indicate how the natural irritation of men of letters may be allayed.

It seems to us, then, that writers of words—whether poets or poetasters—have a legitimate ground for complaint in the systematic way in which their claims for recognition are disregarded in programmes. We are not here treating of any combination of music and words in the form of a score or song. There the co-operation of the man of letters is almost invariably duly acknowledged, and even if, when Mr. Jenkins sets Shakespeare to music, the latter figures at a disadvantage from the typographical point of view, that is an accepted and legitimate outcome of the form of publication. We are not,

however, dealing now with songs or works published in musical guise, but with the "Book of the words," the printed programme circulated amongst the audience as a general guide and clue to the work or works to be performed. And here we have no hesitation in saying that the man of letters is seldom allowed his rights as compared with those of the man of notes. This is no vague or random assertion: it can be supported by evidence of the most precise and explicit nature. Let us give an instance or two. Only a couple of weeks ago, at one of the Popular Concerts, the songs performed included Gounod's setting of the words "If thou art sleeping, maiden." These were printed at full length in the programme-book, but without any mention of their authorship. They occur, as many of our readers are aware, in Longfellow's "Spanish Student," and if it was worth while to print them, it was surely worth while to append the name of the poet. A more singular instance of adherence to this tradition was afforded about the same time at a Concert where settings of certain lyrics by the Laureate were introduced to the public for the first time. The book of words is before us, and in the body of it we fail to discover any mention of the name of the author. This may have been deemed unnecessary and gratuitous in view of the eminence of the writer, but we cannot help thinking that it was due, in part, at least, to the practice of ignoring the contributor of the words. No matter how insignificant the musician who undertakes the self-imposed task of arranging or deranging, transcribing or paraphrasing the composition of some great master, he is always at pains to bracket his name in immediate juxtaposition to that of his victim. Only the other day we read in the *Musical Herald* of a performance of Handel-Chipp's "Harmonious Blacksmith" variations. And so if Snooks, Juggins, Muggins, and Huggins undertake the task of bringing Beethoven, Haydn, Mozart, and Schubert "up to date," their exploits are duly chronicled in the programme as Beethoven-Snooks, Haydn-Juggins, Mozart-Muggins, and Schubert-Huggins, and no one in the musical world feels half as much surprised as he would be were he to read opposite the name of a song, "Beethoven - Goethe," "Schumann - Heine," or "Gounod-Longfellow."

Instances of the above practice might be multiplied *ad infinitum*, but we will not weary our readers by any unnecessary iteration. No one can deny the fact that the writer of words receives scant recognition at the hands of those who are responsible for the drawing up of programmes or books of words. It is not done wittingly, we believe; it is in great part an instance of the survival of an unfit tradition, dating back to the days when vocal music was represented in its fullest development by the *aria di agilità*, in which the words counted for little or nothing. It will be contended, no doubt, that even at the present day, spite of the growth of a demand for verse of a higher level of literary excellence than that attained by Bunn, Fitzball, and Haynes Bayly, the majority of the words of modern songs are still sadly lacking in the poetical quality, where they are not absolute balderdash. This is not to be gainsaid, though men of letters might retort that they were no worse than the music to which they were wedded. But we do not see how it affects the justice of our plea. On the contrary, the disregard paid to the word-writer may very probably have tended to place a premium upon incompetency. If greater prominence and more generous recognition were extended to the writer of the words, we believe that it would exert a stimulating and encouraging influence on his work. Now-a-days he is practically anonymous so far as the bulk of concert-goers are concerned, and under the shield of anonymity he is

free to indulge in the most unmitigated doggerel without fear of rebuke. Publicity is often an evil, but in the present instance we believe that it would operate entirely for good. It would pillory balderdash and proclaim merit. As things stand at present the minor poet has to witness the wholesale monopolisation by his musical colleague of all the credit of a work largely dependent on his exertions.

It is hardly necessary in conclusion to point out that whatever tends to improve the quality of the words, tends also indirectly to heighten the merit of the music. Cases like that of Mozart, who could have set an Act of Parliament to music, are the exception rather than the rule. In the great majority of cases, good words are an indispensable antecedent condition to the composition of a good musical setting, and the quality of the music will in many cases be found to vary in a direct ratio with that of the libretto or text. Unfortunately, musicians do not always exercise discrimination in the choice of words, or, to put it in another way, they are inclined to regard them as a necessary evil rather than a potent incentive to inspiration. Operas and other works have sometimes with, and more often without, the consent of the composers, been adapted to a text entirely different from that to which they were originally composed. But if we cannot quite say with Sganarelle, *nous avons changé tout cela*, at least it will be admitted that a considerable change for the better has been observable of late years. The value and importance of a good libretto is recognised to a greater extent than ever before. And on this ground we hold that the old-fashioned disregard for the writer of words which is still observable in programmes, might well yield to an attitude more in keeping with the spirit of the times. Fifty years ago such neglect as the omission of all mention of the librettist of *The Gondoliers*, from the official record of its performance at Windsor, would have been taken as a matter of course. It is a satisfactory sign of the times that it should now have been a subject for general comment and surprise.

THE AMERICAN COPYRIGHT ACT.

The difficulty which attaches to the interpretation of English Acts of Parliament of the simplest character, and framed in the most familiar language, is pretty generally admitted; but the absurdity of attempting to expound a Foreign Statute the text of which has not been authoritatively given is possibly still more apparent. It would therefore be obviously premature to discuss the true meaning of Section 3 of the new American Copyright Act, seeing that our knowledge of the exact provisions of the Bill, which recently received the signature of the President of the United States, still rests on the accuracy of newspaper reports. The all-important clause, upon which so much depends with reference to the Copyright and Trade interests of British subjects, is generally believed to run as follows:—Section 3.—That Section 4,956 of the Revised Statutes of the United States be and the same is hereby amended so that it shall read as follows:—"Section 4,956.—No person shall be entitled unless he shall, on or before the day of publication in this or any foreign country, deliver at the office of the Librarian of Congress, or deposit in the mail within the United States, addressed to the Librarian of Congress at Washington, district of Columbia, a printed copy of the title of the book, map, chart, dramatic or musical composition, engraving, cut, print, photograph or chromo, or a description of the painting, drawing, statue, statuary, or a model or design for a work of the fine arts, for which he desires a copyright,

nor unless he shall also, not later than the day of the publication thereof in this or any foreign country, deliver at the office of the Librarian of Congress at Washington, district of Columbia, or deposit in the mail within the United States, addressed to the Librarian of Congress at Washington, district of Columbia, two copies of such copyright book, map, chart, dramatic or musical composition, engraving, chromo, cut, print, or photograph, or in case of a painting, drawing, statue, statuary, model, or design for a work of the fine arts, a photograph of same; provided that in case of a book, photograph, chromo, or lithograph, the two copies of the same required to be delivered or deposited as above shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives or drawings on stone made within the limits of the United States, or from transfers made therefrom. During the existence of such copyright, the importation into the United States of any book, chromo, lithograph, or photograph so copyrighted, or any edition or editions thereof, or any plates of the same not made from type set, negatives, or drawings on stone made within the limits of the United States, shall be and it is hereby prohibited, except in the cases specified in paragraphs 512 to 516 inclusive in section 2 of the Act entitled 'An Act to reduce the revenue and equalize the duties on imports, and for other purposes,' approved October 1, 1890; and except in the case of persons purchasing for use, and not for sale, who import subject to the duty thereon not more than two copies of such book at any one time; and except in the case of newspapers and magazines not containing in whole or in part matter copyrighted under the provision of this Act, unauthorised by the author, which are hereby exempted from prohibition of importation; provided, nevertheless, that in the cases of books in foreign languages of which only translations in English are copyrighted, the prohibition of importation shall apply only to the translation of the same, and the importation of the books in the original language shall be permitted." No doubt it was the intention of the original framers of the Bill to make as few restrictions as possible upon the undoubted moral rights of authors and composers, and the light of subsequent criticism has clearly shown that the manufacturing proviso was only added to satisfy the trade interests of the composers, printers, and stationers of the United States. As music printing had not been brought to perfection in America, and the American publisher was in the habit of sending a large proportion of his work to the German music printer, it was not thought necessary to protect the American music printer in the same way as was considered necessary in the case of the general printer and lithographer. And the authors of the Bill are to be congratulated by every European country upon the success which has attended their praiseworthy efforts, in the case of musical compositions, to treat the matter on a basis which is now generally recognised as being the only moral and satisfactory one on both sides of the Atlantic.

WHEN the French armies invaded Egypt, with General Bonaparte at their head, they took with them, as soldiers in the cause of science and art, some of the most notable savants of the day. The labours of those men of learning and genius remain in the form of ponderous volumes, each a monument of research into the characteristics of a vanished civilisation. Of the entire expedition nothing else survives, and it may be that, in years to come, when English power in India is but a tradition, touched by the romance of distance, its evidence will be sought, not in traces of

battle and conquest, but in those of peaceful labour. It would be well if many who represent England's sword in India followed the example set in the forthcoming book on the "Music and Musical Instruments of Southern India and the Deccan," by Captain Day, and devoted the intervals of military duties to research such as can only be carried on upon the spot. In that case the English nation would know more than now of its great dependency.

A suggestive preface has been written by Mr. Hipkins, in which he recommends Captain Day's book to the careful consideration of students. As for those who are merely curious about recent researches into subjects little known, they may be trusted to find out here much of a nature to gratify their taste. A critical notice of this important volume could be undertaken, with any sense of propriety, only by an expert in the subject of which it treats. Our purpose is restricted to the modest limits of indicating the nature of its contents. The opening chapters are, in a large measure, historical and antiquarian. Captain Day discusses with the clearness of an author to whom his subject is not wrapped in mist the influences which have affected Indian music: its most distinctive peculiarities; the system which has come down to the populations of Southern India, with special reference to mode, scale, and rhythm, and the manner in which modern developments differ from traditional usage. In later sections of the work the taste of European and Eastern nations is compared, while the characteristics of Indian melody are set forth; reasons given for the absence of harmony, and much of a curious and interesting nature said respecting musical entertainments, music and the drama, the Indian orchestra, religious music, street music, Nautch music, and so on. The various instruments in use are also described, and the last chapter is devoted to notices of some famous Indian musicians, the bibliography of the art, &c. From this it appears that the scope of the work is complete, and that the reader is lured on from theme to theme of growing interest.

The volume, which will be published shortly, is sumptuously "got up," and enriched with every luxury that the taste of fastidious modern readers demands. There are examples of Indian melodies, rendered as correctly as possible into the ordinary signs of Western music; there are various illustrative wood-cuts "in the text," and, above all, a series of full-page drawings of Indian instruments in colours, the work of Mr. William Gibb, who so distinguished himself in connection with Mr. Hipkins's volume on the instruments shown some years ago at South Kensington, and that, more recently published, illustrative of the Stuart Exhibition. These charming reproductions of Eastern forms and colours are genuine works of art, and will make the volume, simply on their own account, one which no connoisseur or musical library can afford to be without. The issue is to be limited to 700 ordinary copies, and fifty which contain artist's proofs of the drawings.

ON Thursday, the 5th ult., the entire Carl Rosa Opera Company went from Manchester to Liverpool in order to do homage to the memory of their deceased manager at the Court Theatre. We read that: "When the curtain rose the members of the company were discovered as an arrangement of black and colours in a crimson setting. Fifteen of the principal artists occupied chairs stretching the whole width of the stage"—what long chairs!—"the members of the chorus having raised places behind." Then, doubtless, in order to indicate that death ends all

differences, the artist with whom the deceased impresario had had perhaps more quarrels than any other, delivered an eloquent panegyric to his departed friend, following which a fine bust of the latter was unveiled, with lime-light effects. To be thoroughly in keeping, an Ode had been written, in the closest possible imitation of libretto-verse, by two gentlemen whose names we decline to immortalise. We give, however, a small sample of their excellent piece of mimicry:

"See how the clouds from the top of the mountain
Fill the valley with gloom,
Bring presage of doom;
While through the still air
Comes the chill of despair
To those who are watching the ebb of life's fountain.

"The guide tender-hearted
Alas! hath departed,
And hushed is the sorrowful band;
Never hero more brave,
For his life to duty he gave.

"But now a kindly light breaks through the night,
Before its ray the gloom departing flies
As triumphs right ever, tho' arrayed against might,
And golden glory fills with hope the skies."

It will be noticed how admirably the style of an ordinary opera translation, with its hap-hazard versification, is here imitated. But we do not envy Mr. Cowen—who was selected to compose music to this Ode—his task. The account in the local papers says it was set for "triple quarter chorus and orchestra." The second word appears to be a misprint for "quartet," but the triple quartet being sung by fifteen artists, there still seems something wrong somewhere. The music is spoken of as "broad and massive," safe, if somewhat vague epithets; and we are further told that "perhaps no stronger thing have we as yet had in that line from the composer's hand." The italics are ours. We did not know that many managers had perished and been sung by Mr. Cowen. The proceedings terminated with the performance of a scene from "Maritana," the fourth act of "Les Huguenots," the second act of the "Daughter of the Regiment," and a scene from the "Lily of Killarney." This was intended as a response to the last words of the Ode:

"Let music live!"

THE therapeutic value of music has been recognised from the days of David downwards, but it is not often that so sternly practical an illustration of this belief comes before the public as is furnished by the following advertisement: "County Asylum, Whittingham, Preston.—Wanted, male attendants, capable of playing solo cornet, solo clarinet, or first violin; wages commencing at £30, increasing by service and promotion to £65 a year, with board, lodging, washing, and uniform; well qualified married couple might both be employed. Apply to the Superintendent, giving full particulars, and candidates receiving no answer in three days need not expect any." The strange part of the thing is that music, which often drives sane people out of their wits, has contrariwise effect of bringing balm to the distraught. One thinks at once of John Leech and Mr. Babbage. We ourselves have known men of irreproachable character, thoroughly domesticated and of an otherwise benevolent and philanthropic nature, who by the blare of a German band or the arpeggios of a piano organ could be reduced in very few moments to a condition of frenzy quite painful to behold. Even eminent musicians have not refrained from disrespectful comments upon certain orchestral instruments when heard unaccompanied. Rossini's remark on the solo flute will readily recur to the minds of our readers in this connection. The great Jullien was a performer on the solo piccolo, and poor Jullien's reason was sadly clouded towards the close

of his career. It is not unworthy of remark, again, that the French have indicated, in a very striking way, the close connection that subsists between music and intellectual elevation. A great lover of music is called a *mélomane*, or, as we might put it, a melomaniac. We are convinced, however, that the Preston authorities are on the right tack. If their example is extensively followed, the elimination of the street musician is only a matter of time, and that which Mr. Jacoby seeks to effect by law will be achieved without putting into force the exceedingly stringent provisions of his measure.

A VERY good story is told in the *Globe* of the 23rd ult. to illustrate the characteristic canniness of the Scot. "A Concert was recently given in the Corn Exchange of a well-known town in Scotland. Now, it appears that certain individuals have telephones connected with the building in question, and have, on previous occasions, enjoyed in *absentiâ* the music discoursed without leaving their private residences. But at the last Concert a little bird whispered the truth to the concert-givers, with the result that at the last moment an official was sent round who filled up with putty the tell-tale instruments, to the discomfiture of the parsimonious connoisseurs." The story if not well founded is at least "well found," and is a good satire on the disinclination manifested by so many wealthy or well-to-do people to disburse the smallest sum upon art. A Concert heard by telephone is at best but a sketch of the real article, but still the spirit of economy which would impel a man to profit even to this small extent without paying for it certainly deserves to be shown up, and as our contemporary suggests, it would be a very proper punishment if the names of these musical eavesdroppers were to be made public property. It is much pleasanter, as a set off to this stinginess, to turn to instances of parsimony practised to purchase artistic luxuries. Sir Charles Hallé tells a story of his meeting somewhere on the Continent several Lancashire operatives who were engaged on some railway works. It turned out that they had been constant attendants at his Concerts in Manchester, and some of them who lived several miles from that centre had been in the habit of walking to and fro in the night, whenever they could not afford a railway fare in addition to their ticket of admission.

MR. ANDREW LANG has recently collected, under the title of "Essays in Little," a very pleasant set of papers contributed by him to a variety of periodicals. Of these quite the airiest and most entertaining is that which has for its subject the artless muse of Thomas Haynes Bayly. There is one passage in the essay, however, that will give pause to the musician. After describing Bayly as "a Tom Moore of much lower accomplishments," Mr. Lang continues, "Perhaps his success lay in knowing exactly how little sense in poetry composers will endure and singers will accept. Why 'words for music' are almost invariably trash now, though the words of Elizabethan songs are better than any music, is a gloomy and difficult question. Like most poets, I myself detest the sister art, and don't know anything about it. But any one can see that words like Bayly's are and have long been much more popular with musical people than words like Shelley's, Keats's, Shakespeare's, Fletcher's, Lovelace's, or Carew's. The natural explanation is not flattering to musical people." Did one ever hear the like of the amiable effrontery contained in the words we have italicised! "Like most poets, I detest the sister art." Poetasters, you mean, good Mr. Lang, amongst whom, we grant,

you occupy a distinguished place. But it behoves not the author of "Ballades in Blue China" to be unduly severe on his brother rhymesters. And as for the taste of musical people in literature, it is certainly preferable to the negation of taste in music displayed by some omniscient literary men.

We have recently seen a musical composition described as a "capital after-dinner drawing-room piece." Composers of "Society music" may now rejoice in the fact of a new field having been opened for their exertions, for although we have been provided with "Drawing-room music" for many years, the time of the day for which it is especially suited has not, as far as we know, been hitherto named. And yet, if compositions are to be written especially fitted for the state of mind of listeners, there can be no reason why the idea should not be thoroughly carried out. A "Before-breakfast Reverie," a "Lunch Mazurka," a "Five o'clock Tea Rondo," for example, might, with a little thought, be admirably adapted for performance at the time these meals are usually enjoyed; and in order not to interrupt the conversation which usually flows freely during these little gatherings, the music should be sufficiently subdued to allow the talking of the guests to rise above it when necessary. Of course, carping critics will tell you that music should always be listened to with due attention, but then where would be the essential difference between what the reviewer has termed an "after-dinner" piece and any other piece; and would not the task of sorting appropriate music for the day be rendered doubly difficult?

LAST month we were remarking upon the innocent questions asked in the correspondence columns of American musical papers; but if we had remembered the musical inquiries in *The Queen* we should have felt that we too live in glass houses. The queries in this famous ladies' newspaper are generally appeals for the name of a waltz or ballad, the melody of which the inquirer endeavours to quote—often in marvellous notation. But here is a conundrum of a different sort, propounded in the number for March 7:—"Can a girl of 24 who cannot play by heart learn the guitar, and can she get lessons at the Royal College?" On looking up the prospectus of that Institution we find no provision has been made for such a demand. Neither is there a professor for the concertina, nor the ocarina, nor the cornet, nor—wonderful to relate, in a school so aristocratically patronised—the banjo!

FACTS, RUMOURS, AND REMARKS.

SOPRANOS of the superior sex must beware of boy singers, who are coming into fashion in America. Some time ago, great fuss was made over a Master Kavanagh, whose fame, however, is as nothing to that of an English lad named Williams. This youth has gone over on leave of absence from Westminster Abbey, and here is what we read of him in the *Musical Courier*: "The boy reached Montreal in the beginning of this month and took the place by storm. The great St. James's Methodist Church at once engaged him for two Concerts, guaranteed 5,000 tickets, but so great was Williams's success that they might easily have doubled the guaranty. Thousands of applicants for tickets had to be refused for lack of accommodation, and all the cheap tickets were cancelled. His Montreal successes were only representative of those which followed him in Kingston, London, and now in Toronto, where he sang on

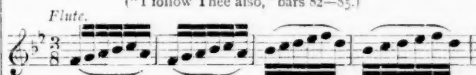
Tuesday, Wednesday, and Thursday of last week. The natural and acquired vocal abilities of this lad are really exceptional. In his particular sphere his vocal ambition might be without limit. A fine voice, of large range, pure and true throughout; an artistic perception in interpretation of his most difficult numbers, and a facility of execution which is simply charming—these are some of the qualifications which Master Frederick Williams is carrying over the same field that Blatchford Kavanagh covered. The success of the Westminster Abbey boy has been no less deserved than it has been extraordinary, and in his tour of America he will be no doubt *fêted* all along the line, the people of that country being quick to recognise real merit wherever it be met with. Williams will sing in New York shortly and will then proceed West by Chicago, and on out to San Francisco. You may safely advise readers who appreciate perfect ballad and oratorio solos to go and hear the Westminster lad. They won't meet his equal in a hurry."

A KINGSTOWN correspondent sends two interesting examples of "thematic coincidences":—

I.

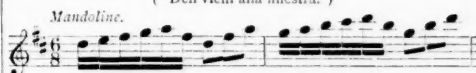
BACH—"St. John Passion."

("I follow Thee also," bars 82–85.)



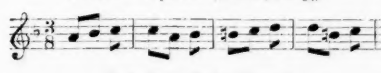
MOZART—"Don Giovanni."

("Deh vieni alla finestra.")

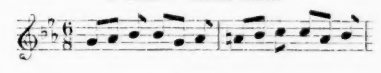


II.

GLUCK—"Orpheus" (Chorus, No. 34).



DVORÁK—"Stabat Mater."



THE musical public of Bristol are hardly in complete agreement with each other on topics connected with the art they love. Not to put too fine a point upon it, they are always more or less at loggerheads, and lately a wordy war has raged around a very sore point in Festival procedure. The supporters of Mr. Riseley, not content with advocating that able musician's claims to the conductorship of the triennial Festival, appear to have gone altogether in favour of local talent, which, according to them, the Festival Committee "hinders and passes over." This is eminently a subject for prudent rather than passionate discussion by those best acquainted with local circumstances. We venture only to point out that at a musical festival everything should be the best which pecuniary resources can buy. The question then is: "Where may the best be found?" If in London or Manchester, go to London or Manchester; if in Bristol, deal in the home market. Surely the case is simple enough.

THE general committee of the Birmingham Festival recently met and approved the report of the orchestral committee as to new works. We take the following summary from the *Times*: "As to new works to be provided in 1891, the committee were glad to report that Herr Dvorák had composed a Requiem

Mass of important dimensions, which it was hoped he would conduct in person at the Festival. Dr. Mackenzie had placed at their disposal a short Cantata for chorus and orchestra, John Dryden's paraphrase of 'Veni Creator Spiritus.' Professor Villiers Stanford had provided a dramatic Oratorio entitled 'Eden,' requiring a strong cast of principal singers, which would occupy the whole of an evening performance. The book was by Mr. Robert Bridges, and would probably take high rank as a poem, apart from its connection with the Oratorio. It was hoped that one of the evening programmes would include a Duo written expressly for the Festival by Mr. Goring Thomas."

MR. JOSEPH BENNETT'S "Sonnets to the Masters" have fired the emulation of our poetic readers, from one of whom we have received the following:—

"BRAHMS.

"Brahms, strong, self-governed soul, be this thy praise,—
That in a fitful age thou didst refrain
From methods false, from liberties profane;
For thou hast gathered in tradition's ways
The flowers of full-blown thought that crown thy days.
Hark, in thy mellow music, strong and sane,
Beethoven's harmonies vibrate again,
And fill our listening spirits with amazement."

"His mantle rests upon thee. Art not thou
High Priest of Music's mysteries in his stead,
The jealous guardian of the laws divine?
So men shall call thee Master; even though now
They follow after other gods than thine,
And trample out the footprints of the dead."

DR. HUBERT PARRY, lecturing at the Royal Institution, is reported to have divided composers broadly into two classes—the practical-minded, who write for the tastes of the day; and the idealists, who defy the fashions and produce music regulated by their own standard. Among the first lot he placed Handel, Meyerbeer, and Mendelssohn; among the second, Bach, Beethoven, and Schumann. We altogether decline to accept Handel and Mendelssohn as mere time-servers. If Dr. Parry will look at those masters with care, he will discover that instead of going down to the taste of the public, they drew public taste up to them, which is a very different thing, and a point often lost sight of by hasty critics. No man can create a fashion and also slavishly adopt it. Handel and Mendelssohn created a fashion. Does Dr. Parry think they ought to have disowned it when universally taken up?

ANOTHER new musical journal, the *British Musician*, has appeared, sternly resolved to do what it seems no other accomplishes—viz., "accord an equal share of attention to the welfare of every description of musical executant, be he or she orchestral, military band, reed or brass band performer, string player, wind instrumentalist, pianist, organist, harpist, or what not." The "what not" is mysterious. Perhaps it means the organ-grinder, who certainly should come under our contemporary's ample wing. Why an "equal" share of attention? We cannot tell, but the plan has the merit of simplicity. The *British Musician* looks forward to a life of paradisaical calm—an existence of "peaceful harmony"; doing so on the ground, as far as we understand the prospectus, of freedom from positive opinions. Under these circumstances, our young contemporary's life may certainly be a quiet one. It may also be short.

THE provincial critic whose doings in England we have from time to time reported has emigrated to Australia, and is there "at it again." Noticing a Concert in the *Daily Northern Argus*, he spoke of a lady as possessing "a rich, piano-soprano voice." Of a pianist, who played "Mendelssohn's 'Moonlight' Sonata," it was remarked that he did not seem at home with "the great Boehm composer." The readers of the paper were next told of a pedal "which plays a most important part in order to preserve the harmony in its clearest form." They were also informed that Mendelssohn's "Rivulet" is "brimful of vagaries." We are sorry to lose this unique critic. In the present days of ceaseless worry and drive, his articles are like a cheery joke in some sepulchral chamber.

THE Chester Musical Festival takes place on July 22, 23, 24 next, under the direction of Dr. J. C. Bridge, Cathedral Organist. In the programme are the following works: "Hymn of Praise" (Sunday special service), "St. Paul," Dvorák's "Stabat Mater," Berlioz's "Childhood of Christ" (second part), Saint-Saëns's "Nineteenth Psalm," Handel's Concertante (for two violins, violoncello, and orchestra), the "Last Judgment," a Mozart Symphony, Gounod's Solemn Mass, Berlioz's "Faust," "Elijah," and a new secular Cantata, "Rudel," by the Conductor. Good. Artists: Mesdames Macintyre, Anna Williams, Mackenzie, Damian; Messrs. Lloyd, McKay, Grice, Black, Pierpoint. Band and chorus of 300.

THE idea of a comic musical dictionary is good, and has been carried out—in Germany of all earthly places! If the following be a fair sample, the book is worth buying: "Bach (John Sebastian) owes his fame to the good fortune which allowed him to write an accompaniment to a celebrated melody by Gounod. Actuated by an inexplicable vanity he published this accompaniment without the melody under the title of a 'Prelude' in a collection of various pieces called 'The Well-tempered Clavichord'; but on account of this strange title the work found few lovers among the admirers of the 'Ave Maria.' His 'Passion Music' is said to be noble, though in these days it is held in but light esteem. His numerous sons were also named Bach, to the great despair of historians."

ORGANISTS, pay attention. Those of you who are unmarried, or, being married, have no children, but possess a wife willing to keep watch and ward over mad people, may hear of something very much to your advantage on application at the County Asylum, Burntwood, near Lichfield, where the position of "organist attendant" is vacant. You must be experienced as an organist, must possess the advantage of physical strength, and be willing to submit to inspection per photograph. In return you will receive £35 per annum, with board, lodging, and washing; also £3 10s. in lieu of beer. Who shall say, Messieurs, that there are not good things in your line?

SOMEBODY still takes an interest in fugues; at any rate, so think Messrs. Novello, Ewer and Co., who are issuing "eight fugues by Bach, edited by Dr. Boekelmann, in colours, so as to show the exposition and form. The fugues are in full score, and the subject, wherever it occurs, is printed in red, the counter subjects in green, violet, and other colours, while the episodic matter alone is printed in black."

The fugues are fingered and phrased, letters underneath point out the tonality, asterisks show all the deviations from the normal form of the subjects, and in addition a scheme of the harmony of each is given at length, with explanations in three languages."

MR. PHILIP HALE, writing in the Boston *Home Journal*, calls the pianists of whom D'Albert is one "human pile-drivers." He adds of Pachmann, who is not a pile-driver: "The pianoforte was treated kindly as an instrument—or rather as a human being. He did not attack it with a frown, compressed lips, and strained muscles; he did not smite it. He sat down by it and coaxed it, and listened to its song. And the hearer, even he who sat at a great distance, heard the song and rejoiced." Nevertheless, another writer styles Pachmann a "little imp," which, by the way, is not musical criticism, and, even in the great West, might be considered unpolite.

WE offer the right hand of welcome to our contemporary, the *Musical News*, whose first number was issued in the first week of last month. There is "ample room and verge enough" wherein to fulfil all the purposes for which it springs into existence, and if it be conducted on lines supporting the dignity of the art, as claimed, it will deserve the help and confidence of the members of the profession in whose interests it is started. Our welcome may be accompanied by a suggestion that the *Musical News* should abstain, for the present, from pointing out the mistakes or misprints which occur in other journals.

THERE seems to be a very pretty quarrel, or set of quarrels, over Massenet's new opera "Le Mage," recently produced at the Paris Opéra. In the first place, the composer and the baritone, Lassalle, are said to have come to loggerheads, and one has challenged the other to the ordeal of single combat, which would be alarming if a French duelling affair ever ended with other than breakfast for two. In the next place, the novelist, Marion Crawford, accuses the librettist, Richepin, of plagiarism from one of his romances. This may have to be fought out by the lawyers.

A GOSSIPING journal remarks: "What a difference there was between Grant and Sherman, so far as music was concerned. Grant had such a dislike for music that he acknowledged to have frequently gone a mile out of his way to avoid hearing a brass band. He could not distinguish the difference between two tunes, and said he could recognise one surely: "Hail to the Chief," and that only because he had been compelled to hear it so often. Sherman, on the contrary, loved music." But they were both great soldiers, and that was the main point in America in the early sixties.

STILL aiming at the avowed primary object of their establishment, the Richter Concerts will this season, as heretofore, be of interest, in the first place, to amateurs of the Wagner persuasion. Others, however, are not wholly neglected, inasmuch as the prospectus promises works by Bach, Brahms, Bruckner, Cherubini, Cornelius, Dvorák, Grieg, and Haydn. Good, but in connection with the Richter Concerts one can hardly avoid comparing these musicians to the unfortunate individuals who occasionally promenade the streets of Rome chained to chariot wheels.

THE young artist, Agnese Giglio, whose successful *début* in Italy has already been made matter for comment in these columns, has added further laurels to her artistic crown by her recent performance of the part of *Amina* in "La Sonnambula," in Milan. The local journals are unanimous in her praise. She was much admired, not only for her finished, graceful singing and sweet voice, but also for her uncommon ability as an actress, and her excellent pronunciation of Italian. Her appearance in London will be looked for with interest.

SIR CHARLES HALLÉ is not afraid to retail "chest-nuts." On a recent occasion he related time-honoured anecdotes illustrating the state of music in England when he arrived here in 1848, and the present condition of the art after his forty-three years of labour on its behalf. As to Sir Charles's absolute accuracy, we will only express a hope that it is not measured by a single statement: "You never hear a lady talking now when music is going on." No wonder some of his audience cried "Oh! oh!"

MR ARTHUR GRIMSHAW'S operetta "El Escribano; or, the rough-and-ready letter-writer," performed with great success at the Liberal Club Bazaar held in Leeds a few weeks ago, deserves to be more widely known. The melodies are bright and tuneful. A canzona with a Spanish refrain, a cleverly written trio, a pleasing duet, and a tenor ballad were in particular well spoken of. The dialogue is smartly written in that peculiar vein of humour whose course has been indicated by Mr. W. S. Gilbert.

It cannot be too widely known that at the People's Palace, in the Mile End Road, three Recitals are given every Sunday, in the Queen's Hall, on the fine organ by Messrs. Lewis and Co. Whilst with the working classes choral music is so extensively winning appreciation, we cannot but think that the claims of the organ have hitherto been strangely neglected, and we are glad to find that the East is now setting so noble an example to the West of London.

"WHY did not Herr Stavenhagen choose a more difficult piece?" said a lady in our hearing at the first Philharmonic Concert. "Did he not play it finely, and quite in the spirit of Beethoven?" said her companion. "Oh! yes," was the reply, "but I always heard that he could execute the most awful passages." Were the degree of difficulty of each pianoforte piece stated in the programme and submitted to the public before purchasing tickets, such disappointments as these would not occur.

THE progress of Mr. Jacoby's Bill for the suppression of street music as a nuisance will be watched with interest by other musicians than organ-grinders. For ourselves, we have no special feeling against the itinerant dispensers of "sweet sounds," but we would help forward any movement to abate the distracting nerve-destroying noises that make city life a burden. "Let us have peace," as far as that may be possible in the midst of five million men, women, and children, to say nothing of horses, dogs, and vehicles.

A BOSTON critic, discoursing about the performance of a Chinese orchestra, says: "As the orchestra struck up the opening number of the opera, the din was simply deafening. At first it seemed to be merely

noise, but as the ear grew somewhat accustomed to it, there seemed to be something rhythmical about it. However, there was nothing of 'conventional melody' in it. The work is obviously a music-drama." Evidently the writer intends us to make a special application for his remarks.

MUSICAL practitioners seeking free advertisements on the ground that they and their doings are matters of public interest have an existence in America as well as in England. One of them, describing himself as a "highly successful teacher and talented pianist," tried it on lately with a Chicago contemporary, whose editor remarked in the next issue: "He greatly fears that when the sender hurries round next Saturday to borrow a copy of the *Indicator*, it will contain nothing of special interest."

A CORRESPONDENT describes the exercises of travelling musicians on the Metropolitan Railway as a "growing nuisance"—"all a-blowing and a-growing," in point of fact. But does he not know that this is a free country, in which the right of one man to annoy another has long been an object of jealous conservation? How else can we account for the existence of so many nuisances which, in countries less blessed by liberty, are conspicuously absent?

CRITICISM of the personal appearance of artists is now not uncommonly met with in journals published this side of the Atlantic. "She," says *Galignani* of Minnie Hauk, "has grown stouter, but not unbecomingly so." It is now quite possible to imagine an editor enquiring of a candidate for the position of musical critic: "Given a lady five feet two inches in height at what waist measurement would you draw the line between stout and unbecomingly so?"

IT is stated that Mr. Hamish MacCunn has agreed with the director of the Royal English Opera to compose the music of a lyric drama, to be produced before the close of the year. The subject of the opera, we are told, "will be Scottish, and probably one of the romantic incidents in her history which mark the last two centuries." A purist in English would probably ask "Whose history?" but that is neither here nor there.

NOTICING one of Madame de Pachmann's Recitals the other day, a New York critic observed: "M. de Pachmann occupied a seat in the orchestra circle, and led the applause at times, also indulging in wild gyrations and mystic movements of the arms. It was not insanity. It was appreciative admiration; and it greatly interested the audience, who themselves were ready to pardon any extravagant demonstration of approbation."

MADAME PATEY and her husband will, on their return to England, be entitled to a respectable place in the ranks of globe-trotters. Their itinerary will stand thus: England to Australia; Australia to Hong Kong and China; China to Japan; Japan to Australia; Australia to New Zealand; New Zealand to Australia; Australia to England. The pair of musical travellers are expected home in October next.

THE death, in childbirth, of the Baroness de Kronenberg (Josephine de Reszké) has been announced from Warsaw. She was happily married three years ago, and then retired from the stage. The sad event, totally unexpected by her famous brothers, Jean and

Edouard, was a bitter blow to them. For some time they were prostrated by grief, and there was talk of abandoning all immediate engagements.

WE cannot discuss all the gossip that goes on (as if the fate of empires were in the balance) concerning Mr. D'Oyly Carte's probable doings at the Royal English Opera and the Savoy. Present popular belief: "Ivanhoe" at the one house will be followed by Bemberg's "Elaine"; the "Gondoliers" at the other house will have "La Basoche" as its successor. Next!

IF the healing influences of the Riviera have any regard for the hopes and desires of English music-lovers, they will make a complete cure of Mr. Joseph Barnby during his six weeks' stay among them at the bidding of Sir Richard Quain. For one thing, Mr. Barnby need not worry about the Royal Choral Society during his absence. Dr. Mackenzie has undertaken to look after it.

WE hear that at Vienna a young and beautiful lady, who was an enthusiastic singing student, deliberately burned her face with vitriol, in order, as she said, that she might "live solely for art." Surely a vocalist who wishes to live "solely for art" could scarcely think that she would further her object by shocking every audience before which she appears.

A CANADIAN journal has found a new composition for the bassoon: "Lovers of the bassoon will perhaps be interested in the fact that a hitherto unpublished Concerto for that instrument, with accompaniment for violin, viola, and violoncello, by Paganinini, has been discovered at Stockholm." "Paganinini" has been discovered too, we fancy.

WE quote from a transatlantic contemporary: "Blind Tom, the famous pianist, is slowly dying of consumption in a pauper insane asylum. He earned something like \$500,000 by his Concerts: what he ever did with it no one knows." We rather think the question should be: What has somebody else done with it?

DR. MACKENZIE'S music to "Ravenswood" was performed in Birmingham (3rd ult.) at one of Mr. Stockley's Concerts. It met with a cordial reception, and the critic of the *Post* spoke of the prelude as a "powerfully descriptive, exciting, and most telling piece of music." Which, indeed, it is.

IN the "Foreign Notes" of our last issue it was stated: "The present is a year of centenaries of eminent musicians." Proof partial, but positive as far as it goes: Centenary of Czerny's birth, February 21; of Meyerbeer's birth, September 5; of Hérold's birth, January 28; of Mozart's death, December 5.

A TEACHER of singing tells us, by advertisement in a contemporary, that he gives "twelve rapid lessons for 15s." Pupils can scarcely be surprised that he bestows a very short time upon lessons at 1s. 3d. each, but the candour with which the professor admits this is beyond all praise.

MR. SANTLEY has gone again—this time to America, where he will make an artistic tour. From some remarks dropped by him in taking his farewell of the choir at St. Joseph's, Highgate, it may be doubted whether he will resume professional life in England as actively as heretofore.

It having been stated that Madame Patti had agreed to accept \$150,000 for twenty performances in Rio Janeiro, an American writer quaintly comments: "We know of several singers right here who would do the same thing—so Patti needn't claim any credit for it."

A RUMOUR circulates to the effect that M. Capoul intends making an artistic tour in England. To believe it would be to pay the French artist's common sense a poor compliment. In his best days he was not a success here.

MADAME ALBONI'S birthday song this year was Gounod's "Ave Maria." She sings now only on her birthday, and then before no more than a few personal friends. The veteran artist is in her sixty-sixth year.

As a proof that organists' salaries are gradually rising, we may mention that at All Saints', Scarborough, an appointment is offered at a stipend of £100 a year, with the additional attraction of a magnificent four-manual organ.

A PARAGRAPH headed "Joachim in a Fog" has gone the round of the press. Happily there is one condition of befoggedness which the great artist knows nothing of, and is not likely to experience.

THEODORE THOMAS has recently given an immensely successful Concert of Italian music in New York, and a critic writes: "In our devotion to Kraut we have evidently not lost our taste for Maccaroni."

ROYAL CHORAL SOCIETY.

THE Royal Choral Society's performance of Mendelssohn's Oratorio "St. Paul," at the Royal Albert Hall, on the 11th ult., was in every way remarkable for the precision of attack and release, for the sonority of tone, and for the tunefulness and expression with which all the choruses were sung. Such numbers as "How lovely are the messengers" and "See what love," were as neatly given as though each part was animated by one spirit, and the whole of the vocal force of one mind. These were not the only noteworthy features of the performance. The dramatic and declamatory choruses were equally well given, and the breadth of tone in the chorales was most striking. Mr. Barnby had every reason to be proud of the achievements of his choir. The soloists were Madame Nordica, Madame Belle Cole, Mr. Ben Davies, who made a special success in the tenor music; Mr. Watkin Mills, Mr. C. Magrath, and Mr. R. E. Miles. The band discharged their duties efficiently, and Mr. Hodge's services at the organ were most valuable.

PHILHARMONIC CONCERTS.

THERE was a very excellent programme provided for the opening Concert of the season at St. James's Hall, on the 5th ult. The new Shakespearian Overture "Antony and Cleopatra," by Anton Rubinstein, judged simply by its merits as music, proved to be a remarkably vigorous example of orchestral writing; but whether its themes can be construed into illustrations of the various incidents of the tragedy must be left to individual interpretation, for the composer has supplied no key to his intentions in this direction. The performance, under Mr. F. H. Cowen, was excellent, the splendid quality of the orchestra being well brought out. The Symphony on this occasion was Beethoven's in C minor (No. 5), which was given in the manner customary with the Philharmonic band; the opening *Allegro* was, however, wanting in that clearness in the "impassioned yet mysterious opening," the unison phrase of four notes, which Beethoven explained as "Thus Fate knocks at the door." The *Andante* was most

delicately presented, and the remaining portions of the Symphony were excellently performed. Dr. Mackenzie conducted his own graceful, original, and beautiful music to "Ravenswood," which was heard for the first time at these Concerts. The third *entr'acte*, the Courante in D minor, was given with especial brilliancy, and was received with the heartiest applause. The pianist, Herr Stavenhagen, selected Beethoven's Concerto in B flat (No. 2) as his chief solo, and gave a reading of the Haydn and Mozart-like passages which was sympathetic and artistic, though it was not throughout of equal excellence. In the second part, his performance of the well-known Polonaise in A flat of Chopin, and a melodious Pastorale of his own composition, gave great delight to the audience. Benedict's Overture to "The Tempest" ended the Concert. Madame Nordica, with splendid voice and declamation, gave a noble reading of the air from Gounod's "Reine de Saba." "Plus grand dans son obscurité," and in the graceful Polacca from the "Esmeralda" of Goring Thomas, supplied a pleasing evidence of the versatility of her gifts.

The second Concert (19th ult.) was chiefly noticeable for the first performance in London of an orchestral Symphony, written seventeen years ago, by Mr. C. E. Stephens, in competition for a prize which was not gained. It is, perhaps, hardly astonishing that the work came to a hearing only last year, and then at one of Mr. Stockley's Birmingham Concerts. Mr. Stephens is not a young and pushing man, about whom some curiosity is felt. He has written much without winning a prominent place among composers, and that of itself is sufficient, as things go, to explain why his Symphony lay so long without a call to the platform. But Mr. Stephens has not only learned to labour; he knows how to wait, and to the waiting man, according to the French sage, everything comes sooner or later. We congratulate the composer on the opportunity afforded him by the Philharmonic directors; doing so all the more heartily because his work met with cordial applause, as a very clever and effective production after the manner of the older symphonic masters. Mr. Stephens has obviously followed the bent of his sympathies in choosing a model. He has not emulated Beethoven for some very good reasons, nor has he followed in the wake of Mendelssohn for others. Mozart, with his wealth of tune and contrapuntal ingenuity, appeals to him as a practicable example, and in the result we have here a Mozartian symphony, tuneful and contrapuntal, but with good tune and good counterpoint. Of the four movements, we like the *Finale* least. It is entitled "Il Carnevale," but apart from clever and abounding imitations it leaves an unsatisfactory impression. The slow movement is expressive, and the details are somewhat elaborately wrought with good effect; the value of the Symphony lies, however, in the first *Allegro*, a strong example of its kind, and the graceful Minuet with its two Trios, the second founded upon the inverted theme of the first. Here we see Mr. Stephens at his best, and very good it is. If the composer has other works of equal merit in his desk they should forthwith be produced. The performance, conducted by Mr. Stephens in person, was excellent, and at its close there were two recalls.

The rest of the programme need not detain us. It included the Overtures "Carnaval Romain" and "Egmont"; Schumann's Introduction and Allegro for pianoforte and orchestra, in which Mr. Leonard Borwick distinguished himself; Max Bruch's well-known arrangement for violoncello of "Kol Nidrei," charmingly played by Mr. Holmann; and two pianoforte solos. The vocalist was Madame Valda, who sang Mendelssohn's "In felice" very well. Mr. Cowen conducted.

LONDON SYMPHONY CONCERTS.

MR. HENSCHEL'S season closed in a much more satisfactory manner than it began. The timely intimation that should increased support not be forthcoming the Concerts would probably cease, had the effect of forcing upon the mind of the musical public the fact that the director had shown an amount of painstaking effort that deserved a better return, whilst the removal of the ban upon vocal pieces gave to many persons an interest in the undertaking not experienced when the programme was

wholly instrumental in character. St. James's Hall was well filled on Thursday, February 26, although nothing new was offered. However, there was quite enough to command attention in Brahms's vigorous "Academic" Overture, in Haydn's Symphony in B flat (No. 12 of the Breitkopf and Härtel edition), and in such specimens of Wagner as the "Siegfried Idyll," the "Good Friday music" from "Parsifal," and the Overture to "Tannhäuser." If in this catalogue the Bayreuth master was particularly prominent it was because the patrons have evinced a pronounced partiality for his works as played under Mr. Henschel's intelligent direction, and no manager now-a-days can afford to disregard wishes so unmistakably expressed. It was in these pieces that the honours of the night were gained. The Symphony, though spiritedly played, did not evoke enthusiasm; but the "Siegfried Idyll" was warmly applauded. Certainly both Conductor and band zealously strove to realise the composer's intentions in every detail. Mrs. Henschel as vocalist gave her husband's imposing "Hymne au Créateur" with unsurpassable taste and conscientiousness. The reception awarded to Mr. Henschel whenever opportunity offered, and notably at the close, was sufficiently hearty, we hope, to convince him that the relinquishment of the London Symphony Concerts would be considered an artistic loss of no slight description.

COVENT GARDEN THEATRE.

THE popularity of the "Golden Legend" was strikingly evinced at the third of Mr. Augustus Harris's Oratorio performances on February 28, the spacious area of Covent Garden Theatre being too small to accommodate the number who desired to be present. Those who succeeded in gaining admission had no reason to regret their fortune, for the performance was, on the whole, excellent, and the general effect was better than on the previous occasions, some judicious modifications having been made in the arrangements of the orchestra. Considering the limited time available for rehearsal the choir sang admirably, the Evening Hymn and the broad final chorus being especially well performed. The former was redemanded, but Mr. Randegger wisely declined to repeat it. A better selection of leading vocalists than Madame Nordica, Miss Meredith Elliott, Mr. Lloyd, and Mr. Watkin Mills could not have been made.

On the following Saturday the series of performances was brought to a close with "the Messiah." Unfortunately the very bad weather which prevailed thinned not only the audience, but the ranks of the choir. In spite of this, however, the choruses were for the most part well given, though it must be confessed that a theatre is not the most effective locale for Handel's sacred Oratorio. The soprano solos were undertaken by Madame Fanny Moody, who was far more at home in "I know that my Redeemer liveth" than in the florid divisions of "Rejoice greatly." Madame Enriquez and Mr. Lloyd were of course thoroughly acceptable, and Mr. Charles Manners showed much artistic feeling in his rendering of the bass airs. As a matter of course Mr. Augustus Harris will regard his first excursion into the domain of oratorio in the light of an experiment, and will profit by the experience he has received. The performances have at any rate proved the widespread desire to hear the masterpieces of sacred musical art among the general public, and so astute a manager will not fail to take advantage of a fact about which there can no longer be any dispute. With reference to the forces placed under Mr. Randegger's direction for this short series of oratorios, mention should not be omitted of the valuable services of Mr. Stedman, who, at a short notice, organised a very fine choir, fully capable of dealing with the music entrusted to it.

BACH CHOIR CONCERT.

APART from the provincial festivals, the Bach Choir is practically the only choral society of any importance that troubles itself with bringing forward works by English composers. Nor are these by any means too frequent; the last, if we do not mistake, was Dr. Parry's masterly setting of Milton's "Blest pair of Sirens," which was written especially for the choir nearly four years ago. This has now found a worthy successor in a new composition by an

eminent pupil of Dr. Parry's, Mr. Arthur Somervell, whose name has hitherto been known as that of a writer of well-designed songs and graceful pianoforte pieces. His Mass in C minor is obviously modelled on the best examples of one of the finest periods of ecclesiastical music, and inasmuch as it obeys the orthodox traditions in regard to arrangement and general design, it should be extensively used in Catholic churches of all countries. It will be interesting to see whether the new departure (for an English composer) of stepping outside the ordinary round of subjects for sacred music, which of course will to some extent militate against the popularity of the work among country societies at home, will be compensated by an amount of recognition abroad which could not be gained for the conventional English oratorio. That so beautiful a composition as the new Mass should be neglected would indeed be a cause for regret to all musicians of wide tastes, and there seems no reason to anticipate any such consequence, for the verdict of the audience on the 10th ult., when the work was given in St. James's Hall, was distinctly and unanimously favourable. The mere fact that a modern setting of the words of the Mass has been written without any trace of sentimentality or hysterical emotion should be enough to ensure for it ample recognition. But Mr. Somervell's work has more than merely negative qualities; he is a skilful contrapuntist, and evidently takes delight in this side of his art, not introducing it for a few pages as though under protest, and then relapsing into homophonic writing for the rest of the work, but working out his imitative passages honestly and with sustained interest, and yet with a due regard to brevity and conciseness, since the whole Mass is intentionally kept within the smallest limits. The Kyrie is an impressive four-part fugue, having the subject inverted for the Christe Eleison, and in diminution for the resumption of the Kyrie Eleison. The Gloria, for five-part chorus and solo quartet, is extremely effective; the treatment of the passage "Et in terra pax," virtually without accompaniment, is very happy; and at the words "Laudamus te" a broad subject in common time—the beginning of the number is in three-four time—is introduced. The quartet "Domine Fili" is very lightly accompanied, the horns being used with the best results. At the end of each strain the tenors of the chorus interrupt the flow of the solo parts with the words "Miserere nobis," sung always to the same phrase, having a fall of a seventh from G to A; finally they rise above the solo voices for the close of the section with a curious and most original effect. Unfortunately the tenors of the Bach Choir were not able to realise fully the idea of the composer at this point, but it may be hoped that on some future occasion the choral parts may be more worthy of the soloists. At the re-entry of the full choir a fugal subject is started to the words "Quoniam tu solus sanctus," which, as was pointed out in the programme, is practically identical in form with the subject of the Kyrie, but in the major instead of the minor mode. The Credo is broadly conceived; the opening is in massive harmonies, a touch of peculiar beauty being the sudden change of key at the words "Lumen de lumine"; the quartet enters at the words "Qui propter nos homines," the chorus returning at the "Et resurrexit," and several short *fugato* passages give interest and effect to the remaining portion of the creed. For the Sanctus five parts are again employed; the Benedictus, for the soloists, is a canon, four in two, of great beauty and suavity. The number which is sure to find widest acceptance is the Agnus Dei, set for tenor solo to a melody of rare beauty and pathetic expression, upon a moving bass; like the whole of the Mass, this number is in the truest sense, and its full effect should be attained without difficulty by an experienced singer. Mr. Houghton, the artist to whom it was entrusted, was obliged to alter some of the lower passages; but with this exception he sang it with a good deal of taste and intelligence. The Mass ends with a choral "Dona nobis," in harmonies of a stricter kind than have yet been used, and accompanied very unobtrusively. All through the work the composer avoids distracting the attention by elaborate orchestral devices; he is far too much in earnest for this. No quality is more conspicuous throughout than this earnestness and real devotional feeling, and it is this which will, we venture to predict, find favour for the new composition

in quarters where modern English compositions have not, as yet, found very hearty acceptance. The performance on the whole, and with the exceptions we have noticed, was very satisfactory, Professor Stanford conducting with great skill, and the choir doing their part with an evident sense of responsibility, and the laudable intention of doing justice to the new work. The soloists, besides the tenor mentioned above, were Miss Liza Lehmann, Miss Hilda Wilson, and Mr. Watkin Mills; for the performance of Beethoven's Choral Fantasia these excellent artists were reinforced by Miss Hughes and Mr. W. White. Mr. Leonard Borwick played the pianoforte solo of the Fantasia with admirable vigour and intelligence; he joined Mdlle. Eibenschütz in a fairly good reading of Bach's double Concerto in C major, and the programme was completed by the first performance in England of the two newly discovered sacred works by Schubert, the Offertorium "Intende voci orationis meæ," for tenor solo and chorus; and the melodious "Tantum ergo," for quartet and chorus, which were lately published in the Peters' edition. The vocal parts of the latter were the only portion known to exist at the time of the publication of the composer's sacred music in Breitkopf and Härtel's complete edition.

CRYSTAL PALACE.

THE chief novelty in the programme of the Concert of the 7th ult. was the Concerto for pianoforte and orchestra, by Richard Burmeister, a musician of German extraction, now settled in America. It was played by the wife of the composer, *née* Petersen, who, like her husband, was a pupil of Liszt. She now holds the position of Court pianist to the Duke of Coburg and Gotha, and her qualifications as a pianist are of a high order. These were shown in the most satisfactory way by her sympathetic performance of her husband's work. Though written by a pianist, and replete with abundance of clever work, and full of opportunities for the exhibition of skill on the part of the player, the strong point of the Concerto is not to be found in the pianoforte part. The passages for the keyboard are dashing, if not brilliant, and they are cast in a mould which indicates conventionality rather than originality. In dealing with the orchestra the composer is altogether on different ground. Though it was evidently his design to make the accompaniment completely subordinate to the chief part, yet he could not conceal a picturesqueness of treatment which makes his scoring peculiarly attractive as well as of particular interest to musicians. Mr. Burmeister has, it is understood, just completed a Symphony for orchestra, which has been performed in America. This will probably in due course find its way to England, where it is certain to receive a hearty welcome according to its merits.

The Overture to "Twelfth Night," by Dr. Mackenzie, which was admirably played, demonstrated its fine musical qualities and the strength of its design, appealing with increased interest even to those who had heard it before, and thus securing a genuine hearty welcome. There were two pieces by Berlioz, which had not been heard in the Concert-room before, both very clever, but neither of a very exhilarating character. The first, a Ballad for female voices and orchestra, "La mort d'Ophélie," is very expressive and yet sad in tone. The second, also inspired by Shakespeare's play, is a Funeral March after the death of *Hamlet*, in which the peculiar effect of the ejaculatory "ah," repeated eighteen times by the chorus, is novel, and exhibits the unanimity of the expressions of grief. The remainder of the Concert was taken up by the performance of the third act of "Tannhäuser." Miss Thudichum (who also, by the way, gave a bright and facile reading of Handel's aria "Lusinghe più care," from "Alessandro"). Mr. E. Lloyd, Mr. Barrington Foote, and the Crystal Palace choir, with the band, took part in the performance, which was conducted by Mr. A. Manns with noteworthy ability.

There was nothing in the way of novelty at the Concert of the 14th ult. Sterndale Bennett's beautiful Symphony has often been heard before. It is always welcome, and was never more so than upon this occasion, for it was most carefully and beautifully played. The occasion also served to introduce Mr. Marmaduke Barton, a young pianist of

considerable ability, and with what Sir Hugh Evans calls "possibilities." He selected the Concerto in B flat (No. 2) of Brahms, and played in capital style, not perhaps absolutely perfect, but still not without showing a conspicuous amount of ability. Miss Antoinette Trebelli, exhibiting great improvement in volume of voice and artistic expression since her last appearance here, sang her songs so as to secure the most cordial applause.

An attractive novelty was produced at the Concert of the 21st ult. in Grieg's music to Björnson's drama "Olaf Trygvason," performed for the first time in England. The melodies are peculiar, and recall some of the old church tones, such as the Dorian and Hypo-phrygian modes, and the archaic character produced is, if possible, intensified by the somewhat modern colouring imparted by the orchestra figures. This is particularly noticeable in the dance measure which accompanies the chorus at the words "Gladly we join in games," the quaintness of which is further emphasised by the novel rhythm. The whole of the performance by band and chorus was excellent, and Madame Emily Squire and Mr. W. H. Brereton lent valuable aid in the solos assigned to a Woman of the People, to *Volva*, and a High Priest.

The remainder of the Concert was particularly pleasing, though little in the way of novelty was presented. M. Ysaÿe made his first appearance here and gave a good though not remarkably vigorous reading of Wieniawski's Violin Concerto in D, dedicated to Señor Sarasate. M. Ysaÿe also played a Prelude and Fugue by Bach extremely well, but his reading of the Introduction and Rondo Capriccioso of Saint-Saëns was somewhat lacking in brilliancy. The symphonic poem of the last-named composer, entitled "Le rouet d'Omphale," gave the band an admirable opportunity for the display of their artistic skill, a quality which also distinguished the interpretation of Wagner's Overture to "Rienzi" and Verdi's "Spring," from the Ballet of "The Four Seasons." In the last piece Mr. G. A. Clinton's clarinet obligato was greatly admired. The same artist was also heard with pleasing effect in Mozart's recitative and aria "Ecco il puento," which was most beautifully sung by Madame Emily Squire. Mr. Brereton's fine voice was well shown in Purcell's fine air "Arise, ye subterranean winds." The whole Concert, conducted with great skill by Mr. Manns, possessed an amount of interest which was equalled by its variety.

The arrangements for the Great Triennial Handel Festival, to be held in June, are now practically complete. The solo vocalists engaged are—Madame Albani, Miss Macintyre, Madame Emily Squire, Madame Nordica, Miss Marian McKenzie, Madame Belle Cole, Mr. Edward Lloyd, Mr. Barton McGuckin, Mr. Santley, Mr. Bridson, and Mr. Brereton. Mr. W. T. Best will be the solo organist; Mr. Alfred J. Eyre is the organist to the Festival. The chorus and orchestra will number 4,000 performers. Mr. August Manns will be the Conductor, as before. The days of meeting are as follows: The Great Rehearsal, on Friday, June 19; "The Messiah," on Monday, June 22; the Selection, on Wednesday, June 24, and "Israel in Egypt," on Friday, June 26. The details of the Selection Day programme are not yet complete. It may, however, be mentioned that Handel's Organ Concerto (No. 4) in F will be performed by Mr. W. T. Best; a selection from the 95th Psalm, written by Handel at Cannons, the magnificent seat of the Duke of Chandos; the Overture to "Semele"; the Overture to the Opera "Giustino"; a Minuet for strings, from "Berenice," and the Bourrée from the "Water Music," with other works of an interesting character will be given.

MONDAY AND SATURDAY POPULAR CONCERTS.

IN consequence of the early period at which Easter falls this year, the thirty-third season of these entertainments is now at an end, and we are able to chronicle the last eight performances of the series. On Saturday afternoon, February 28, a familiar programme was presented, including Beethoven's Quartet in C minor (Op. 18, No. 4), Schumann's Sonata in D minor (Op. 121), for pianoforte and violin, and Schubert's Sonata in A minor (Op. 42).

Mr. Schönberger gave a very remarkable reading of the last-named work, his interpretation of the lovely air with variations being specially worthy of praise. It is strange, however, that we rarely, if ever, hear any of Schubert's Sonatas at these Concerts, save the present work and the so-called Fantasia Sonata (Op. 78). Many of the others are equally worthy of performance, and their revival would be a feature of interest. Mr. Santley, who was in good voice, contributed airs by Gounod and Handel; and Signor Piatti played the *Andante Lento* from his second Concerto for violoncello.

The Concert of the following Monday, the 2nd ult., was one of the most important of the season, for it was headed by Brahms's new Quintet for strings, in G (Op. 111), which had seen the light in Vienna in November last. The work exhibits in a striking degree that conciseness and symmetry which are characteristic of the more mature works of the gifted composer. The first movement, *Allegro non troppo ma con brio*, is somewhat complex, not so much by reason of the diversity and contrast of its thematic material, as on account of the great skill with which the composer deals with the subject-matter. The themes are tossed to and fro, as it were, among the various instruments, all being equally well cared for, and the general impression created by the movement is one of intense earnestness and vigour. The next section is an *Adagio* in D minor, in striking contrast. It has but one theme, which is subjected to three variations. The theme itself is sad and slightly Slavonic in character, and is treated with great tenderness and beauty throughout, the *pianissimo* close being especially touching. Equally fresh and original is the third movement, which stands in place of a *Scherzo*. It consists of an *Un poco allegretto* in G minor, with an alternative section in the tonic major. The themes are extremely fresh and engaging, indeed Brahms has written nothing more genial or more capable of being appreciated at a first hearing. The *Finale* is bright and spirited, and much more simply constructed than the opening movement. It brings to an effective conclusion a work in every respect worthy of the distinguished composer, though perhaps as a whole the Quintet is not so remarkable for originality in the highest sense of the term as either of the two stringed Sextets. It was of course finely played, and was received with enthusiasm by a large audience, including a number of eminent musicians. The only other concerted piece in the programme was Beethoven's Trio in B flat (Op. 97). The pianist of the evening, Mlle. Ilona Eibenschütz, played Chopin's Etude in C sharp minor, from Op. 25—not the one (Op. 10, No. 4) which was set down for her—and also gave the same composer's *Scherzo* in B flat minor with fair effect. Dr. Joachim repeated Bach's "Chaconne" in his own inimitable manner, and Mr. Orlando Harley rendered songs by Mozart and Clay with tasteful expression.

On the following Saturday the Quintet of Brahms was repeated in the presence of an overflowing audience, and was again very warmly received. Miss Fanny Davies, the pianist at this Concert, contented herself with two trifling pieces by Mendelssohn, and declined an encore. She subsequently joined Dr. Joachim in the *Adagio* from Spohr's seventh Concerto in C, and in two *intermezzi* from a set of five Duets for pianoforte and violin, by Robert Fuchs (Op. 40). They are effective little pieces and make the hearer wish to learn more concerning a composer who is as yet scarcely known in this country. Mr. Santley was again the vocalist, his selections being Handel's fine air "Nasce al Bosco" and Gounod's pretty song "Le nom de Marie." After the latter he was vociferously encored, and to the great delight of the audience sang Gounod's "Nazareth," in which he is still unequalled. Schumann's Trio in F (Op. 80) brought the programme to a close.

Yet another work of Brahms's headed the programme on Monday, the 9th ult. This was the revised version of the early Trio in B (Op. 8). It is one of those works which the composer in his youth submitted to Schumann, and elicited that musician's enthusiastic predictions concerning the young giant. The new version, which was presented on this occasion, shows that the composer has subjected the work to considerable condensation, the changes being most numerous in the opening movement. The finest portion of the Trio is the *Adagio*, in which the influence

of Beethoven may be distinctly traced. On the whole, however, we cannot pronounce the work, even in its improved form, one of Brahms's happiest inspirations. One of the most popular works in the entire repertory of these Concerts is Bach's Concerto in D minor, for two violins, and it was performed on this occasion by Dr. Joachim and the Spanish violinist, Mr. Arbos, who, we understand, was for a time a pupil of the great Hungarian artist. Though of course in breadth of style and fulness of tone he cannot compare with his teacher, he is an extremely artistic and capable performer, and the rendering of the work evidently gave the highest delight to the audience, the last movement being redemanded and repeated. Miss Agnes Zimmermann played three of Henselt's Studies with chaste expression, and added a fourth by way of encore. The vocalist, Miss Fillunger, sang *Lieder* by Brahms and Schubert, giving the highest satisfaction, especially in the first-named composer's lovely song "Ruhe süß Liebchen." The Concert ended with Haydn's genial Quartet in D minor (Op. 76, No. 2).

A Beethoven programme, on Saturday, the 14th ult., drew an enormous audience, as indeed it was certain to do, with the attraction of two such works as the Quartet in C (Op. 59, No. 3) and the perennial "Kreutzer" Sonata. Both were splendidly interpreted, and scarcely any among the crowded assemblage left before the last note had died away. The pianist was Mr. Leonard Borwick, who gave a remarkably satisfactory rendering of the Theme with variations in E flat (Op. 35)—perhaps the most familiar of any of Beethoven's airs with variations, formed as it is on the same subject as that of the final movement of the "Eroica" Symphony. Mr. Norman Salmund revived an air by the Italian composer, Vincenzo Righini, who for many years conducted the Italian Opera in Berlin, and also wrote a number of works in various styles, some of which are still occasionally heard in Germany. Among them is an opera on the same subject as Mozart's "Don Giovanni."

The penultimate Monday Concert was chiefly noteworthy for the absence of a pianoforte solo. Miss Fanny Davies, who practised this artistic self-abnegation, took part, however, in Mendelssohn's Sonata in D, for pianoforte and violoncello (Op. 58), and in Mozart's Trio in E (No. 6), both very popular works. Beethoven's Quartet in F minor (Op. 95), less frequently performed than several of its companions, commenced the programme; and Dr. Joachim repeated once more his inimitable rendering of Tartini's "Il Trillo del Diavolo," adding by way of encore a transcription of Schumann's "Abendlied." Mr. Plunket Greene was more than usually successful in his vocal selections. They included Schubert's beautiful "Litanei" and three of Professor Stanford's charming Irish songs, the whole being performed with so much expression as materially to raise the young vocalist in the estimation of his hearers.

The present, or rather the last season, has been conspicuous for the number of pianists, and at the last Saturday Concert another new comer appeared in the person of Miss Adelina de Lara, a pupil, we believe, of Madame Schumann. As the young lady's efforts were confined to two minor pieces of Chopin, we cannot form a comprehensive judgment as to capacity, but her playing was at any rate correct and refined. Miss Eibenschütz also appeared and gave Liszt's Transcription of Bach's Organ Prelude and Fugue in A minor, and Mr. Joachim played Leclair's familiar Sarabande and Tambourin, all three soloists being encored. The concerted works were Mozart's Quintet in G minor and Beethoven's Trio in E flat (Op. 70, No. 2), and the vocalist was Miss Marguerite Hall, whose rendering of songs by Schubert, Henschel, and Goring Thomas was unexceptionable.

The final performance on Monday, the 23rd ult., was very attractive, although the pieces in the programme and the artists who took part were less numerous than used to be the case at the last Concert of the season. Brahms's new Quintet was performed for the third time, and the players being now familiar with their duties gave a magnificent interpretation of a work that is evidently destined to bask in the sunshine of popular favour. Mr. Piatti appeared to much advantage as a composer in a Serenata in D, for two violoncellos. It is an extremely elegant piece in the purely Italian style, and is beautifully written for the solo instruments. Played to perfection by the composer and Mr. Whitehouse, the

Serenata made a very favourable impression. Even more than ordinary enthusiasm was aroused by Dr. Joachim's superb rendering of four of Brahms's Hungarian Dances, and the audience would not be satisfied until they had obtained two more of these favourite pieces. Miss Liza Lehmann had to repeat a pretty new song from her own pen, "Printemps d'Avril," and Schumann's ever welcome Quintet in E flat brought to a close what must be regarded as, on the whole, an extremely successful season.

MDLLE. JANOTHA'S CONCERT.

THE gifted Polish pianist who gave a Concert at St. James's Hall on Friday evening, the 13th ult., seems bent upon placing English musicians under a special debt of gratitude for labours in their behalf. Last year she organised a performance for the benefit of the once celebrated pianist Madame Arabella Goddard, and on the present occasion she introduced a Cycle of Songs by Lady Tennyson, whose measure of ability in musical composition was certainly, until now, an unknown quantity. It seems, however, that Lady Tennyson has written music to no fewer than fifteen sets of verses by the Poet Laureate, and of these seven were included in Mdle. Janotha's programme. The entire series is to be shortly published as "arranged" by her, but to what extent she has collaborated we are at present unable to say. Probably, however, the interesting accompaniments, in what may be termed the Schubert-Schumann style, are from her pen. The songs include new settings of verses already familiar in association with music, among them being "Break, break, break," "O Love, if Love be Love," and the once popular "Riflemen, form." These, however, are not the best of the series, a higher standard of merit being obtained in "To Sleep," and "Airy, fairy Lilian," both of which were sung with much taste by Miss Carlotta Elliot. The executants of the other songs were Madame de Swiatowsky and Mr. Bispham. Apart from Lady Tennyson's compositions the programme was not without interest. Miss Liza Lehmann introduced a pretty and cheerful new song, "Le Temps de Roses," by Gounod, and Miss Elliot a well-written sentimental ballad, "One word," by Miss Minnie Cochrane. Mdle. Janotha's contributions included several pianoforte solos, and Mendelssohn's Variations Concertantes for pianoforte and violoncello in D (Op. 17), in which she was associated with Signor Piatti. The Royal Amateur Orchestral Society was rather over-weighted in Mendelssohn's "Melusina" Overture, but it was heard to greater advantage in some minor pieces. There was a large audience, including several members of the Royal family.

ROYAL ACADEMY OF MUSIC.

It is not too much to say that the announcement of a performance of Gounod's comic opera "The Mock Doctor," by the operatic class connected with the above-named institution, gave general satisfaction in musical circles, as it was felt that Tenterden Street ought to be in a position to compete on equal terms with Kensington Gore in regard to this department of educational work. There may, of course, have been sufficient reasons for holding back until the present time; but, at any rate, the performance at the Avenue Theatre on Thursday afternoon, February 26, showed that the determination to invite public judgment upon the work being carried on by the class in question was by no means premature. Instead of challenging direct comparison with the Royal College by choosing one of the operas already given by that Institution, the choice fell upon the English version of Gounod's "Le Médecin malgré lui," a work possessing the advantages of being unhackneyed, full of melodic charm and refinement, and not too arduous for young people unaccustomed to stage work. As already indicated the results were extremely favourable, and could only have been obtained by very great pains on the part of Mr. G. H. Betjemann and Mr. Randegger, who were mainly responsible for the preparation of the opera. As regards the representatives of the principal characters, the largest amount of promise was displayed by Miss Violet Robinson as *Martine*, *Sganarelle's* wife, and Miss Hannah Jones as the nurse *Jacqueline*. Mr. E.

Allen Taussig in the leading part will probably do better in light than in serious opera, as his voice is not powerful, though he appears to have some natural sense of humour. The music allotted to the lovers *Lucinda* and *Leander* was charmingly rendered by Miss Virginie Chéron and Mr. C. M. J. Edwards respectively, and words of encouragement may fairly be bestowed upon Mr. Bert Mayne, Mr. Ernest Delsart, and Mr. John Fletcher. The orchestra and chorus were unexceptionable; indeed, both would have done much credit to the regular stage.

An unusual measure of individual promise was shown by some of the students who took part in the Orchestral Concert at St. James's Hall, on Friday afternoon, the 20th ult. There are at present among the young people who are studying in Tenterden Street a few who ought to win distinction as vocalists if they persevere in the path they are now pursuing. This remark applies with emphasis to Miss Margaret Ormerod, soprano, and Mr. John Walters, baritone. In the Jewel Song from "Faust," Miss Margaret Ormerod displayed a voice of more than ordinary excellence and a method above reproach. Mr. Walters, in the air "Sei vendicata assai," from "Dinorah," showed a little throatiness in production, but he has a splendid organ, extending easily to G flat, and with further training a first-rate position will be within his grasp. Praise must also be given to Mr. Ernest Delsart for his singing of *Leporello's* air, "Madamina," from "Don Giovanni." Miss Kate Goodson displayed a remarkably pure and sympathetic touch in the second and third movements of Chopin's Concerto in E minor, and good technique was also shown by Miss Margaret Ross in the first movement of Bennett's Concerto in F minor. The difficulties of the first movement of Brahms's Double Concerto in A minor, for violin and violoncello, severely tried Messrs. Gerald and Herbert Walenn, but, on the whole, they acquitted themselves exceedingly well. Schubert's "Offertorium" and "Tantum ergo," recently performed by the Bach Choir, was included in the programme of a Concert which must be numbered among the best ever given by the Royal Academy. It is needless to add that Dr. Mackenzie conducted with conspicuous ability.

ROYAL COLLEGE OF MUSIC.

THE Concert Hall at Alexandra House was most inconveniently crowded on February 27, when the pupils gave one of their enjoyable Orchestral Concerts. The programme which was, as usual, a model of its kind, opened with Beethoven's "Egmont" Overture and closed with Brahms's second Symphony. The former received an almost wholly satisfactory rendering, but in Brahms's work a similar high standard was not always reached. The glorious first movement and the brilliant *Finale* went excellently whenever the enthusiastic young players could revel in a loud *tutti*, but where clearness, refinement, and expression were wanted the result was somewhat disappointing. This remark applies especially to the highly original and weirdly fascinating *Adagio*, which demands the most painstaking interpretation to make it enjoyable or even intelligible. The quick *tempo* adopted by Professor Holmes robbed this movement of much of its significance and did not allow of its wealth of detail and sonority of orchestration being fully brought out. Miss Ethel Webster sang *Clärchen's* song "Die Trommel gerühret," from "Egmont," and Mendelssohn's "Infelice," in the former of which her fresh, resonant soprano voice told with much effect, while her pronunciation of the difficult German words was most satisfactory. Mr. Stanley Blagrove played Joachim's Nocturne in A for violin, which did not altogether suit his style. Mr. Landon Roland gave a refined and intelligent performance of Schumann's rarely-heard Concert Allegro for pianoforte (Op. 134), and Miss Maud Fletcher once more proved her ability as a violoncello player by a finished and impressive rendering of Bruch's "Kol Nidrei," which is in danger of becoming thoroughly hackneyed.

At the following Concert, on the 4th ult., a set of three "Liebesbilder," for viola and pianoforte, by Emil Kreuz, an ex-student of the College, were played. The young composer is already known as an excellent viola player, and several sets of songs of his composition have been

well spoken of. The "Love-pictures" under notice are written with remarkable freedom and considerable knowledge of effect; the pianoforte part is of almost orchestral fullness and elaboration, and essentially modern in style, while the thematic material is unconventional and interesting. Of the three numbers, the first, an impassioned *Allegro*, is the most striking. Miss Ethel Sharpe did full justice to the pianoforte part, while Mr. Hobday's good tone and technique deserve due recognition. Although Miss Amy J. Grimson was not quite equal to her difficult task, there was abundant promise of future excellence in her playing of Schumann's "Carnaval." The choral class sang Part-songs by Pearsall and W. S. Bennett with delightfully fresh tone, and the Concert closed with a very good performance of Brahms's wonderful six-part song "Vineta," in which the composer produces a glow of colour which almost vies with the most gorgeous orchestral "pictures" extant.

The Elocution and Department Classes were, by request of H.R.H. the Prince of Wales, examined on Thursday afternoon, the 19th ult., by Mr. Henry Irving, who, at the close of his visit, addressed some very interesting and practical remarks to them on the subject of which he is so great a master. The other departments of the College are now being examined by Mr. Cummings, Mr. Dannreuther, Mons. Guilmant, Signor Piatti, and Mr. August Manns.

The annual final examination for eleven open free scholarships in the Royal College of Music took place on Thursday, Friday, and Saturday, February 26, 27, and 28. The method adopted by His Royal Highness the President was the same as on previous occasions—viz., to communicate with the municipal authorities throughout the United Kingdom and Ireland, and appoint local examiners to deal in the first instance with the candidates. The total number of candidates applying was 547. The preliminary examination took place at sixty-eight centres on February 4, and 159 selected candidates attended the final examination at the College. The candidates for this final examination divided themselves as follows: Singing, 51; pianoforte, 43; organ, 8; violin, 43; wind instruments, 6; composition, 8; total, 159. The following are the names of the successful candidates, and of those who are *proxime accesserunt*. Singing: Una Harriette Bruckshaw, Harlesden (elected to Scholarship offered for composition); Ethel Mary Cain, Liverpool; Jesse Willey, Grimsby; *Proxime*—Amy Isabel Allom, Barnes; Sarah Ann Jenkins, Blaina; Rose Long, Birmingham; Ellen Susannah Wheaton, Exmouth. Pianoforte: Maud Branwell, Penzance; Annie Theodora Roper, Wolverhampton; *Proxime*—Mary Bruce, South Kensington; Camille Edvina Godfrey, London; Emily Rose Hodgson, Droitwich; Agnes Lloyd Lewis, Bangor; Matilda Madeline Payne, Bow; Maud Agnes Winter, Islington. Violin: William Ackroyd, Bradford; Frances Ottawa Chew, Auckland, New Zealand; Jessie Grimson, Ealing; MM. Rosina Motto, London; Alfred Michael Wall, Camden Town (surrenders the honorarium, and becomes honorary scholar); *Proxime*—Horace Frank Ralph, Kentish Town; Alice Edith Reynolds, West Kensington; Lilian Margaret Wright, West Brompton. Organ: William Philips, Pimlico; *Proxime*—Herbert William Chuter, Andover. Wind Instruments: Flute, William John Matthews, Norwich; *Proxime*—Oboe, George William Clegg, Dewsbury. Composition: None of the candidates were found to reach a sufficiently high standard.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

To the fifth Concert of the season, held on the 20th ult., at the Royal Academy of Music, special interest was imparted by reason of the introduction of a Septet in F major, for flute, oboe, clarinet, horn, bassoon, double-bass, and pianoforte, expressly composed for the Society by Mr. W. G. Cusins. Of the three movements of which this new work consists, the happiest alike in design and execution is the *Finale* (*tempo di saltarello*), a light and dainty production replete with exuberant spirit. The opening *Allegro vivace*, which of course should afford some hint of the character of

what is to follow, is somewhat confused and capable of misinterpretation. The theme of the second section (*Andante con variazioni*), although stamped upon the mind by being first played upon the pianoforte alone, is rather wanting in distinctiveness; but the duties subsequently allotted to the respective instruments secure attention and evoke curiosity. For the preceding vagueness or uncertainty the *Saltarello* makes amends. Here there is unmistakable spontaneity. At the close of the performance, Mr. Cusins—who played the taxing pianoforte portion—was warmly complimented. The Concert began with Beethoven's Octet in E flat (Op. 103), for two oboes, clarinets, horns, and bassoons, not a composition in which the master appears at his best, notwithstanding that here and there his power of gripping the listener is manifest. The final piece was Raff's pleasing Sinfonietta in F major (Op. 188), for flutes, oboes, clarinets, horns, and bassoons (two of each), to which ample justice was done by Messrs. Frederic Griffiths, A. Tootill, Malsch, E. Davies, George and James Clinton, A. Borsdorf, T. Busby, J. Wotton, and F. James. Mr. Charles Winterbottom played the double-bass part in Mr. Cusins's new Septet. Owing to Mr. G. A. Clinton being engaged in each of the instrumental pieces, it was decided to substitute for Macfarren's "Pack clouds away" (in which he was announced to give the clarinet obbligato) the Polacca from A. Thomas's "Mignon." As Miss Clara Leighton sang this excerpt with much fluency, the audience had no cause to regret the change. The vocalist's second essay was Proch's showy Air with variations.

WESTMINSTER ORCHESTRAL SOCIETY.

THE complete edition of Schubert's works, now in course of issue, has already placed the whole of his Symphonies at the disposal of orchestral societies. On Wednesday, the 18th ult., the Symphony in B flat (No. 5) was performed. This work, composed when Schubert was in his nineteenth year, is by no means an advance on the so-called "Tragic" Symphony, which immediately preceded it, as regards genuine characteristics. But it is nevertheless a charming little work, the naive simplicity and truthfulness of the themes reminding the listener of Haydn even more than of Mozart, while in the disposition of the wood-wind the germs may be traced of Schubert's subsequent methods in orchestration. The Symphony was very creditably played under the direction of Mr. C. S. Macpherson, and was warmly received. Other numbers in a well selected programme were Ambrose Thomas's Overture "Raymond" and Mr. F. Cliffe's orchestral picture "Cloud and Sunshine," the last work conducted by the composer. Mr. W. C. Hann obtained much applause for his excellent rendering of two movements of Goltermann's Violoncello Concerto in B minor (Op. 51). The playing of the orchestra throughout the evening showed an advance on all previous efforts by this Society.

PIANOFORTE RECITALS.

As yet the season has not been prolific in these entertainments, and there are some, we fancy, who will feel inclined to say "For this relief much thanks." Perhaps after Easter foreign pianists will visit us again in shoals as they did last year, but at present they seem content to stay away. On Thursday afternoon, the 12th ult., however, Miss Agnes Zimmermann, one of the most justly esteemed of our resident pianists, gave a Recital at the Princes' Hall, and secured a large audience. The principal pieces in her programme were Beethoven's Sonata in D minor (Op. 31, No. 2) and Schumann's "Etudes Symphoniques." Her playing was noteworthy for purity and good taste, but more vigour might have been infused, especially in the second great variation and in the brilliant *Finale*. Among the minor pieces were a Fugue in A minor, by Bach; two of Scarlatti's trifles; an Arietta, by Leo; and other pieces by Handel, Chopin, Paderewski, Henselt, Cipriani Potter, and Rubinstein. Miss Zimmermann received much and deserved applause for her refined and correct interpretation of the whole of these well-chosen pieces.

Miss Dora Bright's Recital in the Princes' Hall, on the 23rd ult., was also numerously attended. This young

lady has made a reputation for herself, alike as an executant and a composer, but she did not appeal in the latter capacity to her audience on the present occasion. Her programme was well selected, being chiefly made up of pieces to which the term hackneyed could not apply. The principal pieces were Bach's rarely heard Partita in B flat (No. 1), Mendelssohn's Variations Sérieuses, Scarlatti's "Cat's" Fugue, and Grieg's Humoresken (Op. 6). The Bach Partita was played with a careful avoidance of all modern graces of style, and Miss Bright was also heard to the fullest advantage in Mozart's Rondo in A minor and in some trifles by Moszkowski. Her manner is entirely unaffected and her execution singularly neat and refined; in other words, she is far more of an artist than a virtuoso.

HAMPSTEAD CONSERVATOIRE.

At Mr. Geaussen's Subscription Concert, on the 16th ult., Spohr's "Last Judgment" and Sullivan's "Martyr of Antioch" were given. The choir acquitted themselves on the whole remarkably well of their arduous task. Their singing was full of vigour and spirit, the tone of fresh and ringing quality, and the attack generally crisp and firm. A more careful observance of the marks of expression and a little more finish in the quieter numbers would have greatly enhanced the total effect. The orchestra, a thoroughly capable body of artists, led by Mr. Ellis Roberts, and containing amongst the wind some of the best players in England, did their share of the evening's work in a manner which left little to be desired. In their performance want of refinement was, however, a *desideratum*. The soloists were Miss Zippora Monteith, Miss Marian McKenzie, Mr. Henry Piercy, Mr. Fred. King, and Mr. Hilton; and Mr. Geaussen conducted with his usual care. The audience were asked to refrain from applause during the performance of Spohr's work; in the "Sacred Musical Drama," however, they bestowed lavish approval on Miss Marian McKenzie's singing of "Io Pean" and Mr. Piercy's artistic reading of "Come, Margarita, come." At the next Concert, on the 20th inst., Mr. Parry will conduct one of his Symphonies.

GUILDHALL SCHOOL OF MUSIC.

THE Ladies' choir of this Institution gave a Concert on the 18th ult., in the large hall of the City of London School, on the Victoria Embankment, when the programme comprised the Cantatas for female voices "The Eve of the Festa" and "Merrie Old England" (respectively by Messrs. Ernest Ford and J. L. Roeckel), separated by the Prelude and Gavotte from Mr. B. Holländer's Violin Suite in D minor, neatly executed by Miss Jeanne Levine. Mr. Ford's delicate and imaginative composition, recounting the regrets of some village maidens at one of their loved companions being removed from their midst by death since the preceding festival, was steadily sung, and the Misses Emily Briggs and Lilian Close gave a good account of their vocal abilities in the solos. In the sturdier Cantata of Mr. Roeckel, with its reminiscences of time-honoured English rejoicings, Miss Emily Briggs again took part with Miss Kate Buckley, Miss Rose Morley, and other promising students as soloists. Here again the choral singing was satisfactory, and Miss Kate Augusta Davies (Mitchell scholar) once more displayed remarkable efficiency at the pianoforte. It was gratifying to see Mr. Weist Hill (the esteemed Principal) able to resume his responsibilities as Conductor.

TRINITY COLLEGE.

THE students of the above College gave an Orchestral Concert at Princes' Hall on the 16th ult., before a crowded audience. The programme opened with Schubert's "Unfinished" Symphony, the performance of which was perhaps the best thing which we have heard the orchestra of the College do. The students had evidently rehearsed their parts carefully, and now and then they played with intelligence and spirit; but the strings as well as the wind were often sadly out of tune, and there was an absence of confidence and finish about the performance

which caused the general effect to be unsatisfactory. Beethoven's Concertos in G and E flat and Schumann's Op. 54 were very indifferently given. Mr. H. S. Fenigstein performed the first part of the *Andante* from De Beriot's Concerto tunefully and expressively, but was unable to grapple successfully with the difficulties, such as they were, of the *Finale*. Of the vocalists, Miss May Pinney and Mr. J. B. Guy deserve a word of commendation. The former sang a rarely-heard air, "O del mio dolce ardor," from Gluck's "Paride e Elena," very fairly. The programme included a March, "En avant," for orchestra, by Miss Frances M. Howlett, a student of the College.

LONDON SUNDAY SCHOOL CHOIR.

THE management of the London Sunday School Choir deserves well. In spite of competition and imitators the organisation seems to hold its own. The objects sought for are the cultivation and improvement of part-singing amongst Sunday School teachers and scholars, and the encouragement of musical gatherings and concerts in connection with the schools, and thus indirectly to enlist the sympathy of parents and the public generally in Sunday School work. The operations of the Society include the annual gathering of two immense choirs at the Crystal Palace, the formation of a select choir of about 1,500 singers for performances at the Royal Albert Hall, and of an orchestral band. In glancing through the programmes of the performances of recent years, we are glad to observe that the music selected is generally of a high order. But while the selection is nearly always undoubtedly good for performance on a complete scale, it is impossible not to notice that Sunday School music—*i.e.*, music suitable for use in Sunday Schools, is somewhat conspicuous by its absence. We are, however, not disposed to cavil at this. It cannot but do good to train the taste and skill of the thousands of young people who year by year come under the influence of this excellent organisation. The particular occasion that brings the Sunday School Choir before us just now is the Concert given by the select 1,400 or so chorists on the 14th ult. at the Royal Albert Hall. It is a pleasure to at once recognise the competence of this great mass of singers, and the skill with which they were prepared and handled by their able Conductor, Mr. Luther Hinton. The programme included many pieces by no means very easy for such a choir. Nearly all were performed with finish, but we may specially commend the rendering of Barnby's "Sweet and low" and the Rev. H. Woodward's effective anthem "The radiant morn." Mr. Arthur Payne contributed a masterly performance of De Beriot's ninth Concerto, and songs were sung by Miss Kate Cove and Miss Greta Williams, to the great pleasure of the audience. Of the performance of the band we regret not to be able to speak with high praise. The "Marche Hongroise" by Berlioz, and the "Unfinished" Symphony by Schubert rather served to show what the band could not do. As the audiences drawn to these Concerts are not as a rule well acquainted with orchestral music, it would be far more satisfactory to all concerned to confine the repertory to the by no means very restricted choice of music quite within the known power of the band. We believe we are not far wrong in surmising that a dozen of the best Symphonies of Haydn would have been as new to the audience assembled as if they had been composed yesterday.

ROYAL INSTITUTION.

PROFESSOR HUBERT PARRY commenced his third and last Lecture on the "Position of Lulli, Purcell, and Scarlatti in the History of the Opera" on February 26, at the above Institution, by remarking that it would be difficult to find a more apt illustration of the familiar saying about beauty being a fatal gift than the story of Italian music since the year 1600. No one would deny the singular aptitude and taste of the Italians for music, and it might be said that they had given the first impulse to nearly all the most important forms of modern musical art. They originated oratorio but gradually dropped its grandest features and allowed it to degenerate

into a series of meaningless vocal solos. Frescobaldi originated a grand organ school, but at his death the development of this branch of the art passed to other countries. Corelli did the same for chamber music, and Scarlatti practically laid the foundation of the orchestral symphony; but it fell to the lot of other nations to successfully work out these forms; and exactly the same took place with regard to opera. The Italians were its inventors, but the higher development of the art fell to other lands. In the beginning, the idea of the Italian reformers who originated the "Dramma per Musica" was to enhance the effect of the words by the help of music. Monteverde gave this idea a powerful impetus by the daring way in which he intensified the dramatic situation by dramatic expression in the music. He ignored all traditions of the art, and sacrificed everything to expression. Much of his writing was merely wild experiment, often truly astounding to contemplate. His pupil Corelli worked on similar lines, but after his time the school became submerged in a flood of conventionality. This was caused, strangely enough, by the descendants of the more legitimate professors who strove to graft the expressive power of the new school on to traditional methods. Amongst the composers who assisted this fusion was Carissimi, the most comprehensive genius, on what might be termed the artistic side, in the middle of the seventeenth century. His oratorios were the artistic counterpart of Monteverde's speculative endeavours in opera. His pupil, Cesti, applied the same principles to opera, and succeeded in introducing artistic methods without apparent diminution of dramatic force, and as the seventeenth century came to a close the reaction in favour of artistic moderation seemed to spread; the desire for more design and form increased, and Scarlatti, who had received a musicianlike training, and in whom artistic inclinations predominated, put the final obstacle to the further development of what might be termed the histrionic form of art, and from his time operatic art in Italy began to degenerate into mere formalism. The two schools thus originated had, however, come down to us, and were respectively represented to-day by those who had a strong instinct for the beauty of design, and those who had a passion for soul-stirring expression. Between the two extremes of these views music, like a pendulum, was always oscillating, and it was to the opposition of these forces that music owed its progress.

As at the previous Lectures a number of most interesting excerpts were played and sung by students of the Royal College.

MUSICAL ASSOCIATION.

Mr. F. GILBERT WEBB read a Paper entitled "The Foundations of National Music" before the above Society on the 10th ult. Mr. W. H. Cummings occupied the Chair.

Mr. Webb said it would be his endeavour to show that the various figures and groups of peculiarly accented notes, which formed the distinctive feature of the National music of each country, were of deeper significance than was commonly supposed: that they were the musical expression of certain deep emotions, permanently impressed on the national character by the recurrence of vicissitudes of a like kind which each nation had experienced in its formation, and that the primary causes of these figures could be traced to race or fusion of races. The figures were broadly divisible into three classes—viz., figures in which dotted notes occurred, figures of three notes played in the time of two variously accented, and phrases undistinguished by either of the preceding characteristics but possessing wider intervals and a peculiarly flowing character. After giving a brief sketch of the various old theories concerning the early population of Europe and describing the characteristics of the Turanian, Aryan, and Semitic races, the new theory which divided mankind into types according to the breadth or length of the head was dwelt upon, the origin of the Celts and Teutons shown, and the important influence which the broad-headed man exercised on music. The effect of climate on the development of national customs and habits was referred to, particularly with regard to religion and mental peculiarities noticeable in music, as in the mysticism of Gounod, the voluptuousness of Verdi, and the intellectuality of Bach

and Brahms. After mentioning the chief events of European history, and dwelling on the important part which the Moors played in the civilisation of Europe, the causes of the rise and fall of the various schools of music were traced, and the vivifying work of the Troubadours shown. Then glancing at the influence of the Reformation on music, and the subsequent revival of nationalism, the connection between the history of nations and their radical elements, and the distinctive figures found in their music was explained. The "Scotch-snap" (iambus) was described as the musical expression of the warlike proclivities of the Celts, the dotted note (trocheus) the more ponderous but determined energy of the Teutons, while the various forms of the triplet were traced to the broad-headed man who originally occupied the Southern parts of Europe, and who would seem to have been a "singing man," since wherever he went he carried with him the harp, as in Ireland and Wales.

Mr. W. H. Cummings and Mr. E. F. Jacques took an active part in the discussion which followed.

ROYAL ITALIAN OPERA.

MR. AUGUSTUS HARRIS'S season will open at Covent Garden Theatre on the 6th inst., when Gluck's "Orfeo," with Mdlle. Giulia Ravogli, of course, in the *title-rôle*, will be presented; an elaborate *mise-en-scène* and ballet will replace the meagre representation of the pleasures of the Elysian Fields witnessed at the performance of this opera last year.

It will be seen from the important list of operas enumerated below that a season of great promise is before us; among the important revivals will be included Halévy's "La Juive," Wagner's "Tannhäuser" and "Flying Dutchman," Gounod's "Mireille," Beethoven's "Fidelio," and Flotow's "Martha." Wagner's "Siegfried" will be given in Italian; and Gounod's "Phlémon et Baucis" and Massenet's "Manon" in French. The question of the production of Mascagni's "Cavalleria Rusticana" is not settled. With reference to this work sad news comes to hand from Vienna that the young composer is in a dying condition. Verdi's "Otello" will definitely be given. The remaining operas selected for performance are—"Le Prophète," "Les Huguenots," "Don Giovanni," "Le Nozze di Figaro," "Guillaume Tell," "Il Barbiere di Siviglia," "Faust," "Roméo et Juliette," "Lohengrin," "Die Meistersinger," "Aida," "Rigoletto," "La Traviata," "Il Trovatore," "Lucia di Lammermoor," "La Sonnambula," "Mefistofele," "Carmen," and "Esmeralda."

The following artists will appear—sopranos: Mesdames Albani, Melba, Eames, Sybil Sanderson, Arkel, Tavery, De Lussan, Teleki, Kate Rolla, Behrend, Pinkert, Bauermeister, and Sofia Ravogli; contraltos: Mesdames Richard, Risley, Agnes Jansen, and Giulia Ravogli; tenors: MM. Jean de Reszke, Van Dyck, Perotti, Ravelli, Lubert, Gultery, Rinaldini, Corsi, Bieleto, and Montariol; baritones: MM. Lassalle, Devoyod, Sieste, and Maurel; basses: MM. Edouard de Reszke, Plançon, Isnardon, Abramoff, Fiegna, Miranda, Castelmary, Vascetti, and Ciampi.

M. MASSENET'S "LE MAGE."

THE first performance, on the 16th ult., of a new operatic work by M. Massenet, at the Paris Grand Opéra, is an event doubly interesting on account of the production of novelties by that national institution having of late years become a matter of somewhat rare occurrence. The libretto of "Le Mage," from the facile and experienced pen of M. Jean Richepin, is written in elegant verse, and affords numerous opportunities both for scenic effect and specifically musical treatment. The story, which is laid at a period some two centuries and a half before the Christian era, may be briefly summed up as follows. Zoroaster (here called Zazatra), the warlike leader of the Iranians, and subsequently the founder of a new cult revealed to him by the Deity, has just obtained a victory over the Touranians, and is returning with spoils and captives to Bakhti, the capital of Bactria. He has fallen in love with Anahita, one of his captives, and Queen

of Touran, whom he claims from his king as his future wife, while laying all the remainder of his rich booty at the king's feet. Upon this, the high priest *Amrou* advances and declares that *Zoroaster* has already plighted his troth to *Varedha*, his daughter, who herself confirms this statement. The king, struck with the beauty of *Anahita*, lends a willing ear to this assertion and insists upon *Zoroaster* making good his alleged promise. Whereupon *Zoroaster*, refusing to comply, curses the king and the perfured priests, and leaving the country retires into a solitude in search of the God of Truth. When next seen, in the desert, he has become *Le Mage*; he has received a revelation from Ahura-Mazda, the God of Truth, whose prophet he will henceforth be. Here he is sought out by *Varedha*, who, madly in love with him, tries to captivate him with passionate allurements. In this she fails; but when she informs him of the approaching nuptials of the King with *Anahita*, his old resentment is again aroused. The scene changes to the temple of Djahi, the Goddess of sensual Love, whose rites are being celebrated in a dance, previous to the solemnisation of the marriage of the royal pair. In vain does *Anahita* implore the King to desist from his purpose, while declaring her love for *Zoroaster*. The high priest, *Amrou*, joins their hands, and consecrates their union. But *Anahita* had found means to summon her people to her rescue, and at this moment the sanctuary is invaded by the Touranian warriors, who, slaying everyone within their reach, finally set fire to the sacred edifice. The last scene reveals the now ruined temple. *Zoroaster* arrives, and amongst the corpses discovers the inanimate bodies of the King, *Amrou*, and *Varedha*. *Anahita* also enters, accompanied by an escort of her Touranian rescuers, and while the two lovers are breathing forth their thanksgiving for being thus united, they are interrupted by *Varedha*, who drags herself, wounded though not dead, towards them, invoking the wrath of Djahi upon the lovers. A flash of lightning again envelopes the place in flames, while the statue of the goddess Djahi falls to the ground. But *Zoroaster's* new faith is the stronger one; and invoking the aid of his God, he leads *Anahita* safely through the flames, while *Varedha*, disappointed of her revenge, falls dead in a spasm of impotent rage. As regards the music which M. Massenet has wedded to this certainly effective drama, time only can show whether he has here produced a work more enduring than some of its immediate predecessors are likely to prove; a work, for instance, approaching the high standard he himself has raised in his "Le Roi de Lahore." Meanwhile it is sufficient to state that "Le Mage" was well received by an audience which crowded every part of the house. Among the numbers more particularly effective may be instanced the opening chorus of prisoners, embodying a melody of distinctly Oriental type, which is interwoven also with later scenes; the duet at the end of the first act between *Zarashtra* and *Anahita*; the last portion of the second act, when *Zarashtra* pronounces his curse upon his country and king; again, in the third act, the hymn to the fire god, "O ciel d'Ahourea, beau ciel d'or en feu," and the ballet music in the fourth. The work is divided into five acts and six tableaux. M. Massenet has written no overture for it. The principal interpreters were M. Vergnet, *Zarashtra* (tenor); M. Delma, *High Priest* (bass); M. Martapoura, *King*; Madame Lureau-Escalais, *Anahita*; and Madame Fierens, *Varedha*. Mdlle. Mauri led the ballet. The composer had attended the dress rehearsal, but was not present on this occasion.

OBITUARY.

WE regret to have to announce the death of M. JULES DE SWERT, the eminent violoncellist, which occurred suddenly at Ostend, on February 24. He was born on August 16, 1843, at Louvain, where his father was chaplain at the Cathedral, and from whom he received his first musical tuition previous to his becoming a pupil of François Servais at the Brussels Conservatoire. Having obtained a first prize at that institution, the young artist undertook a series of successful Concert tours in the Scandinavian countries, Germany, and Switzerland, in the course of which he attracted the attention of Joachim, by the masterly execution of his transposition of Mendelssohn's Violin Concerto. After short engagements at Dusseldorf

and Weimar, he was, in 1865, appointed professor of the violoncello at the Berlin Hochschule, whereof Dr. Joachim is the director, and also became solo violoncellist to the Emperor of Germany. In 1875 De Swert visited England, and played with great success at the Crystal Palace and other places. Having resigned his post at the Hochschule in 1877, he again undertook a series of Concert tours, in the course of which he revisited this country, and for the last few years he has been the Principal of the Academy of Music at Ostend. Jules de Swert, besides being a most brilliant and sympathetic virtuoso, was a thorough musician, and as such has proved himself in numerous compositions for his instrument, as well as in his two operas—viz., "Die Albigenser," produced in 1878 with conspicuous success at Wiesbaden, and also with a French translation of the libretto at Antwerp; and "Der Graf von Hammerstein," which was performed on several German stages some years since. There is also a Violoncello Primer from the pen of the deceased artist, published by Messrs. Novello, Ewer & Co.

THE BARONESS DE KRONENBERG, better known to the operatic world as Mdlle. Joséphine de Reszké, sister of the two gifted singers, Jean and Edouard de Reszké, died last month at Warsaw, after her accouchement. This talented artist, endowed with a fine voice and a handsome stage-presence, made her *début* in Italy about eighteen years ago, and in 1875, having attracted the attention of M. Halanzier, the then director of the Paris Opéra, was engaged at that institution, where she made a most brilliant first appearance in June of that year, as *Ophelia* in Ambroise Thomas's "Hamlet." She subsequently assumed, with equal success, many other leading parts in the operas of Gounod, Rossini, Meyerbeer, and others, while she created the character of *Sita* in Massenet's "Le Roi de Lahore." Mdlle. de Reszké retired from the operatic stage in the midst of her triumphs, when, some few years since, she married the Baron de Kronenberg, and has since then lived quietly at Warsaw, where she leaves many friends to lament her premature death.

DR. RUDOLPH BENFEY, the distinguished German scholar, died at Jena, on February 21, aged seventy. Although occupied more especially with social and political questions, his pen was also employed in the cause of music, he having been for some years a contributor to the *Neue Zeitschrift für Musik*. Benfey was a friend of Liszt, at whose house in Weimar he was a frequent visitor.

THE death is announced, at Paris, last month, of LOUIS ANTOINE VIDAL, an amateur musician, pupil of Franchomme on the violoncello, and author of a most valuable, copious, and interesting work respecting stringed instruments, the distinguished makers and players thereof, and the most noted composers for the same. The work, entitled "Les Instruments à archet," was privately published, with etched illustrations by Hillemecher, in 1878, and reproduces many historical documents, portraits, and other details which it would be difficult to procure elsewhere. M. Vidal also published, in 1889, "La Lutherie et les Luthiers," and leaves behind him ample material for a proposed history of the pianoforte. He was born at Rouen, in 1820.

CHARLES VICTOR BOULART, an excellent violinist, who gained the first prize at the Paris Conservatoire in 1845, and for a number of years occupied the post of solo violin at the Conservatoire orchestra and that of the Opéra Comique, died in the French capital on March 4, aged sixty-eight.

THE death is announced, at Naples, of RITA GABUSSI, once a highly popular *prima donna*, who in 1851 created the title rôle in Mercadante's opera "Medea," at the San Carlo Theatre, of Naples, and subsequently became a favourite at all the principal lyrical stages of Italy. But her operatic career, though brilliant, was a short one. She was born at Bologna, in 1822, and was a younger sister of the composer Vincenzo Gabussi.

ANOTHER Italian operatic singer of past celebrity, the tenor GAETANO PARDINI, who some half-century ago delighted the audiences at La Scala, of Milan, and the San Carlo, of Naples, more particularly in Rossinian parts, and who so recently as 1872 appeared on the stage of the former theatre in "Il Barbiere," died at Florence last month, at the age of eighty-two.

We have also to record the death, on the 6th ult., at Munich, of AUGUST KINDERMANN, the excellent baritone of the Munich Hof-Theater, not unknown also to English audiences. Born at Potsdam in 1817, he began his career as a chorister of the Berlin Opera, then under the despotic sway of Spontini, and being encouraged by the latter, and having by degrees qualified himself for the assumption of solo parts, he obtained an engagement in 1839 at the Leipzig Stadt-Theater, where, amongst other parts, he created the character of *Hans Sachs* in Lortzing's Opera of that name. At the expiration of this engagement, in 1846, he was appointed first baritone at the Munich Hof-Theater, whereof he remained an active member for a period of forty years, retiring in 1886, and remaining to the last the favourite of the public.

The death of Mr. GEORGE BARRETT, formerly of Bristol Cathedral Choir, took place on the 16th ult., at Bristol. He was well known as an organist, and was at one time Vice-President of the Bristol Madrigal Society, of which he was the last of the original members. He was for more than half-a-century Organist of Holy Trinity Church, and was the recipient of a handsome testimonial from the congregation of that Church. His son, the Rev. George Willoughby Barrett, is a Minor Canon and Precentor of Norwich Cathedral.

The death of Mr. TENCH JAMES WHITE, Conductor of the St. Lawrence Amateur Musical Society, Canterbury, took place on the 14th ult. He was Organist and Choirmaster at St. Andrew's Presbyterian Church, and composed a number of songs, marches, &c., several of which have become popular. Mr. Tench White was sixty years of age.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE note of preparation has been sounded, and ere long we shall be in the full tide of Festival work. The first meeting of the general committee was held at the Midland Institute on Friday, February 27, Dr. Wade in the chair. An announcement was made of the most important new works that would be produced. These include a Requiem Mass by Antonin Dvůřák, which, it is hoped, the composer will conduct in person; a dramatic Oratorio, "Eden," by Professor Villiers Stanford, the book by Mr. Robert Bridges; a short Cantata by Dr. A. C. Mackenzie, being a setting for chorus and orchestra of Dryden's paraphrase of "Veni, Creator Spiritus"; and a vocal Duo by Goring Thomas. An invitation had been extended to Sir Arthur Sullivan to compose a work expressly for the Festival, but circumstances did not admit of its acceptance. Among other works new to our Festival programmes will be Bach's Passion Music, St. Matthew; Dr. Hubert Parry's "Blest Pair of Sirens," and Berlioz's "Faust." Dr. Richter has delegated to Mr. Stockley the duty of conducting Handel's "Messiah," which means that the Robert Franz score will not be used again. This, although acceptable to many musicians, was never kindly taken to by the public, accustomed as it was to Costa's more glittering effects. The Leeds plan of issuing serial tickets is to be adopted, and other efforts will be made, not too soon, to bring the management of the celebration up to date.

The third of Messrs. Harrison's Popular Concerts took place in the Town Hall on Monday, the 2nd ult., when Sir Charles Hallé with his orchestra paid his annual visit to the Midland metropolis. The Symphony was Beethoven's No. 8, in F, the first and last movements of which were rather tamely performed, but the lovely *Allegretto* was given to perfection, as was also the Minuet. Grieg's "Peer Gynt" was shorn of its first number, apparently for the purpose of allowing for an encore of the "Trolldans," which, of course, was redemanded. The Suite was beautifully played, and now, having been heard here three times, may be allowed a rest. A magnificent performance of Wagner's "Meistersinger" Prelude was the great feature of the Concert. Miss Nettie Carpenter, who replaced Madame Néruda as violinist, gave a very fine exposition of the second Concerto in D minor of Wieniawski, and quite charmed her hearers by her dainty execution in Sarasate's

"Zigeunerweisen." The vocalists were Mdlle. Trebelli and Mr. Santley; the last-named, making a re-appearance after a lengthened absence, was very warmly received, and in Schubert's "Erl-King" and the Aria "O ruddier than the cherry," exhibited all his excellences in the vocal art with much of his former charm of voice.

On the Thursday following, the 5th ult., Mr. Stockley's third Orchestral Concert was given in the Town Hall, affording local music-lovers the rare experience of two first-rate orchestral Concerts in the same week. A very interesting scheme was submitted to the supporters of this undertaking, including Gade's Overture "Nachklänge von Ossian"; a Concert-Overture, "A Recollection of the Past," by Charles E. Stephens; and the "Ravenswood" music, by Dr. A. C. Mackenzie. Mr. Stephens conducted his own composition, which was very heartily received and appreciated. The "programme" is not very obvious, but the Overture is an exceedingly well-written and effective piece of music. It was well performed, and the composer honoured with a recall. Dr. Mackenzie's incidental music to Merivale's drama created a marked impression, the power of the prelude producing a vivid effect, and the lovely Andantino in B minor, so tender in its expression, charming the audience. The conclusion of the performance was the signal for loud and prolonged applause. Mr. Schönberger gave a wonderful performance of Rubinstein's Fourth Concerto for pianoforte, and Miss Alice Gomes and Mr. Foli were highly successful in their vocal essays.

Madame Agnes Miller gave the second and last of her series of Chamber Concerts, in the Masonic Hall, on Thursday, the 12th ult., being assisted, as before, by the Shinner String Quartet. The principal piece in the programme was Brahms's Quartet in B flat (Op. 67), for strings, which was given in masterly style by the fair performers. Heard here for the first time, its clearness and beauty were at once recognised and appreciated; but it is obvious that further repetition is needed to understand all its artistic import. Miss Shinner and Miss Lucy Stone were heard to advantage in Spohr's Duo for two violins (Op. 67, No. 2), and Miss Cecilia Gates created a veritable *furor* by her brilliant and finished performance on the viola of Leclair's Sarabande and Tambourin, the result almost justifying the transference of the pieces from their proper instrument, the violin. Why does not some composer write for the viola? It would encourage players to study the powers of this really fine instrument. Madame Miller contented herself with being the exponent of Rameau's Gavotte and Variations, and a Presto in G, by Scarlatti, which she gave to perfection. The Concert closed with a grand performance of Dvůřák's Pianoforte Quintet in A.

The Birmingham Choral Union, a new organisation, gave a Concert in the Town Hall on Monday, the 16th ult., when Dr. Heap's Cantata "Fair Rosamond" was performed here for the first time. The principal vocalists were Mrs. Hutchinson, Miss Lizzie Neal, Mr. Iver McKay, Mr. Bantock Pierpoint, and Mr. W. Bennett. There was a good band, numbering about fifty, and a chorus of four hundred voices. Although the Union has only been recently formed, and the singers lack experience, there are great possibilities before them, as was evidenced by the excellence of the material under the direction of Mr. Thomas Facer. The choruses in "Fair Rosamond" had been well studied, and were, in the main, very effectively sung. The principals were fully equal to their task, Mr. McKay indeed quite excelled himself in the part of *King Henry*, creating a profound impression in the pathetic lament "Lowly thou liest." The audience received the Cantata in the most enthusiastic manner, and Dr. Heap, who was present, was called to the platform, and was greeted with a demonstration the like of which is seldom witnessed here, even on the occasion of the production of a new work. A short miscellaneous selection followed, including a Concert-Overture by Dr. H. W. Warcing, which was well played under the conductorship of the composer, who was heartily applauded at the close.

The Saturday Popular Concerts are now intermittent, but that given by the Birmingham Choral and Instrumental Association on the 7th ult. claims a word of notice. The programme was a very good one, comprising Macfarren's "May Day"—with Miss Lizzie Matthews, solo soprano—which was very well interpreted; and in the second part

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ANTHEM FOR LENT.

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To be sung with closed lips.
Andante sostenuto.

SOPRANO. *pp**

ALTO. *pp**

TENOR. *pp**

BASS. *pp**

ORGAN. *(ad lib.) pp*

p *cres.*

Je - su, Word of God in - car - nate, Of the Vir - gin
A - ve re - ram cor - pus na - tum De Ma - ri - a

p *cres.*

Je - su, Word of God in - car - nate, Of the Vir - gin
A - ve re - ram cor - pus na - tum De Ma - ri - a

p *cres.*

Je - su, Word of God in - car - nate, Of the Vir - gin
A - ve re - ram cor - pus na - tum De Ma - ri - a

p *cres.*

* If preferred, the first eight bars may be played, and the voices commence at the entry of the words.
The Musical Times, No. 578. (1)

cres - cen - do.

Ma - ry . . born, . . On the Cross Thy Sa - cred Bo - dy
 Vir - gi - ne, . . . Ve - re pas - sum im - mo - la - tum

cres - cen - do.

Ma - ry born, On the Cross Thy Sa - cred Bo - dy
 Vir - gi - ne, Ve - re pas - sum im - mo - la - tum

cres - cen - do.

Ma - ry . . born, . . On the Cross Thy Sa - cred Bo - dy
 Vir - gi - ne, . . . Ve - re pas - sum im - mo - la - tum

Ma - ry born, On the Cross Thy Sa - cred Bo - dy
 Vir - gi - ne, Ve - re pas - sum im - mo - la - tum

cres - cen - do.

cres - cen - do.

ff For us men with nails was torn; *mf* From thy side, for sin - ners
ff In cru - ce pro ho - mi - ne; *mf* Cu - jus la - tus per - fo -

ff For us men with nails was torn; *mf* From thy side, for sin - ners
ff In cru - ce pro ho - mi - ne; *mf* Cu - jus la - tus per - fo -

ff For us men with nails was torn; *mf* From thy side, for sin - ners
ff In cru - ce pro ho - mi - ne; *mf* Cu - jus la - tus per - fo -

For us men with nails was torn; From thy
 In cru - ce pro ho - mi - ne; Cu - jus

ff *mf*

riv - en, Flowed the wa - ter and the blood; When the
 - ra - tum Flux - it un - da et san - gui - ne, Es - to

riv - en, Flowed the wa - ter and the blood; When the
 - ra - tum Flux - it un - da et san - gui - ne, Es - to

riv - en, Flowed the wa - ter and the blood; When the
 - ra - tum Flux - it un - da et san - gui - ne, Es - to

side, Flowed the wa - ter and the blood; When the
 la - tus, Flux - it un - da et san - gui - ne, Es - to

pains of death as - sail us, May Thy bo - dy be our food.
 no - bis pre - gus - ta - tum Mor - tis in ex - a - mi - ne.

pains of death as - sail us, May Thy bo - dy be our food.
 no - bis pre - gus - ta - tum Mor - tis in ex - a - mi - ne.

pains of death as - sail us, May Thy bo - dy be our food.
 no - bis pre - gus - ta - tum Mor - tis in ex - a - mi - ne.

pains of death as - sail us, May Thy bo - dy be our food.
 no - bis pre - gus - ta - tum Mor - tis in ex - a - mi - ne.

Je - su, mer - ci - ful and mild, . . Hear us, Ma - ry's
 Je - su dul - cis, Je - su pi - e Je - su, fi - li

Je - su, mer - ci - ful and mild, . . Hear us, Ma - ry's
 Je - su dul - cis, Je - su pi - e Je - su, fi - li

Je - su, mer - ci - ful and mild, . . Hear us, Ma - ry's
 Je - su dul - cis, Je - su pi - e Je - su, fi - li

Je - su, mer - ci - ful and mild, . . Hear us, Ma - ry's
 Je - su dul - cis, Je - su pi - e Je - su, fi - li

Adagio. *dim. e rall.*
 gra - cious child. A - - - - men.
 Ma - ri - a, A - - - - men.

dim. e rall.
 gra - cious child. A - - - - men.
 Ma - ri - a, A - - - - men.

dim. e rall.
 gra - cious child. A - - - - men.
 Ma - ri - a, A - - - - men.

dim. e rall.
 gra - cious child. A - - - - men.
 Ma - ri - a, A - - - - men.

Adagio.
 gra - cious child. A - - - - men.
 Ma - ri - a, A - - - - men.

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Beethoven's Choral Fantasia was given, with Dr. Rowland Winn at the pianoforte, and Mr. Horace Wilson and Mr. Fred. Bates assisting as vocalists. The Concert was under the direction of Mr. George Halford.

MUSIC IN BRADFORD.

(FROM OUR OWN CORRESPONDENT.)

ANOTHER series of the admirable Concerts promoted by the Bradford Subscription Concerts Committee was brought to a close on the 6th ult. The high aims of those who are responsible for the arrangement of the programmes were well sustained, and the general approval of the patrons of the Concerts was further strengthened by the re-appearance of Dr. Joachim, Signor Piatti, Sir Charles Hallé, Mr. Spielman, Mr. Ries, Mr. H. Smith, and Mr. Willy Hess. The two leading works were the B flat String Sextet of Brahms and Dvořák's Pianoforte Quintet. Miss Liza Lehmann added to an important instrumental programme vocal performances which gave genuine delight. Mr. S. Midgley was the accompanist.

At Mr. Midgley's second Chamber Concert of the season, given on the 13th ult., there was a numerous audience, who brought to bear very close attention on the excellent fare provided. Mr. John Dunn, as solo violinist, delighted his admirers with fresh proofs of advancement in his art, his rendering of Dr. Mackenzie's "Pibroch" being an achievement of marvellous dexterity. Solos by Mr. H. Smith (violincello) and Mr. Midgley (pianoforte), the latter of whom gave Liszt's arrangement of Bach's Organ Fugue in C minor and Handel's Gigue in G minor, were interesting performances, and the instrumental programme was supplemented by the refined vocalism of Madame Henrietta Tomlinson. This is Mr. Midgley's fifteenth season of chamber music, and his Concerts continue to grow in attractiveness.

The Bradford Festival Choral Society gave a fine performance of "St. Paul" at St. George's Hall on the 20th ult., under the conductorship of Mr. R. H. Wilson. The choruses were given with breadth and quality of tone, and produced a grand effect. The soloists were Miss Cockroft, Madame Armitage, Mr. J. Mellor, and Mr. Norman Salmond (whose fine voice and artistic style elicited much admiration), and a fairly efficient band under the leadership of Mr. Rees rendered the accompaniments. In the absence of Mr. J. H. Clough, Mr. Henry Coates presided at the organ.

The Halifax Choral Society's third Concert of the season, given on the 6th ult., drew together a large audience, who found much enjoyment in the programme put before them. Mendelssohn's "Hymn of Praise" was the principal work submitted, and with the help of a considerable orchestra the Society gave a creditable performance. The solo music was rendered by Miss Isabella Thorpe-Davies, Mrs. Crossland, Mr. Edward Branscombe, and Mr. A. Barnes. Mr. W. H. Garland was the Conductor.

An enjoyable Concert was given on the 21st ult., by the Yeadon and District Harmonic Society, with the assistance of Miss Wiley, Mrs. Templeton, and Mr. William Coates, as vocalists; and Miss E. M. Yates and Mr. Templeton as instrumentalists. The programme included Fanning's choral ballad "The Miller's Wooing" and the same composer's part-song "Moonlight." Mr. B. Lee officiated as Conductor.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE musical activity in Bristol during February has been succeeded by a lull in March, no first-class Concerts having taken place up to the date of the despatch of this letter. Although it has been decided to continue the Monday Popular Concerts, the committee will probably wait until the guarantors have paid their calls before they embark upon another venture.

The most interesting feature during Lent has been the increased number of appropriate musical services held in the city and suburban places of worship. At Redcliffe Church, which has ever taken the lead, much to the honour of the vicar and organist, Gaul's Passion Music was given for the first time in Bristol, on the 5th ult., under the

direction of Mr. J. W. Lawson. The choir was enlarged for the occasion to over sixty members, and a band of thirty executants assisted. If not perfect the representation of the work was most praiseworthy, and redounds to the credit of all concerned. The music was listened to by a devout congregation, which crowded to overflowing this, the largest parish church in England. At Redcliffe and other churches Stainer's "Crucifixion" has been sung. It is a matter of regret that no such musical services are now held in the Cathedral, which, as at Gloucester, should be the centre of attraction for the people, by whom, however, it is neglected. This is a reproach to such a renowned musical city as Bristol.

At the Concert given on the 4th ult. by the Saturday Popular Concerts Society, the singing by the choir of part-songs, glees, and choruses was again most worthy of remark. Misses Mill-Colman and Marion Howard and Mr. Montague Worlock contributed songs. Mr. George Riseley played organ pieces, Mr. Howard Reynolds contributed cornet solos, and the band performed overtures.

Smaller Concerts have been numerous during the month, but are scarcely worthy of detailed notice, although they indicate the increasing love of the art in the Western city.

We understand that Mr. Arthur Henry Fawn (son of Mr. James Fawn, of Queen's Road, Clifton, and pupil of Mr. W. Fear Dyer, Organist and Choirmaster of St. Nicholas' Church, Bristol), who for some time has been acting as deputy for the late Mr. George Barrett at Holy Trinity, Hotwells, is continuing his services there as Organist.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE music performed at the one hundred and eighty-sixth Concert of the Dublin University Choral Society, which took place on Saturday afternoon, the 7th ult., in the Examination Hall, Trinity College, was selected from the works of Palestrina and Sullivan. The great sixteenth century master was represented in no less than five compositions, the most important of which was his "Stabat Mater" for double chorus. For some twelve years past, a considerable section of the Dublin musical public has been to some extent familiarised with the Masses and Motets of Palestrina through the valuable efforts of the Society of St. Cecilia, and the "Missa Papæ Marcelli" is a household word in several churches here. The fine performance of this work by the University Choral Society last season was duly noticed in this Journal, and it may be supposed that the more than merely archaeological interest it evoked led the Society to the production of the eight-part "Stabat Mater" on this occasion. The eighty voices or so which the Society possesses were necessarily divided into two choirs, leaving only an average of ten voices to each line; yet the performance of the noble work was so good as to display all its antiphonal and polyphonic effects to the best advantage. In such a work much depends on the Conductor's interpretation, and that of Sir Robert Stewart produced some very fine subdued effects and spirited entries of the alternate choirs. Four Motets, "O be joyful," which, if really Palestrina's, was prophetic of a more modern style; "I will give thanks," "Be Thou not far," and "Why do the heathen so furiously rage"—the second in the *falso bordone* style of his famous "Impropria"—further demonstrated the ability of the Society to cope with the difficulties and to interpret the beauties of the *Principes musica*. In strong contrast to the first part of the programme was Sir Arthur Sullivan's "Festival Te Deum," which brought the Concert to a close. This charming work is now well known in Dublin, where its performance is always welcomed. The soprano solos were excellently sung by Miss A. Craig, notably the beautiful "When Thou tookest upon Thee to deliver man"; and the choruses, especially the opening chorus, "We praise Thee, O God," and the fugue, "O Lord, let Thy mercy lighten upon us," were given with good power and tone. A pianoforte accompaniment was skilfully played by Dr. Gater. Sir Robert Stewart conducted, and Messrs. Dudgeon and Tickell contributed solos from Carissimi and Sullivan.

The first Concert of the fifteenth season of the Dublin Musical Society took place at the Royal University, Earlsfoot Terrace, on the 12th ult. Dvorák's "Stabat Mater," the second part of Gounod's "Redemption," and Beethoven's Overture to "Fidelio" were presented. A serious disappointment occurred through the indisposition of Madame Spada, who was to have sung the principal soprano music; but her duties were undertaken at very short notice by Miss Mary Harris, in Dvorák's work, and by a lady amateur (Miss Dillon) in the solos from "The Redemption." The other soloists were Miss Sarah Berry, Mr. Philip Newbury, and Mr. Barrington Foote. The short prelude to the "Stabat Mater" was delightfully played by the band, which continues to improve in what was its weakest department—namely, the strings; only a corresponding improvement in the reed band is now needed to make the orchestra thoroughly efficient. The choir of 350 voices was never in better form. Of the soloists, Mr. Newbury and Miss Berry especially distinguished themselves. The Conductor was Dr. Joseph Smith, to whose enterprise we are already indebted for the production of several works new to Dublin, and whose careful training cannot fail to maintain the already high standing of the Dublin Musical Society. The band was led by Mr. Werner, and Mr. J. Horan presided at the organ. For the next Concert, Sullivan's "Golden Legend" is in rehearsal.

Dr. Collinson's Benefit Concert took place at the Leinster Hall on the 7th ult., and was largely attended.

Mr. Martin Roeder announces the performance of his works, "Pan" and "Apollo," for the 2nd inst.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Annual Concert of the Philosophical Institution, which took place on the 11th ult., is looked upon as the close of our regular "importation" music season, and in programme and performance is always calculated to remove unpleasant tastes and cleanse the public palate. Dr. Joachim, Signor Piatti, and Miss Fanny Davies were, as usual, the instrumentalists, and in their solos, as well as in an interesting Trio by Brahms (Op. 8) and Beethoven's beautiful Op. 70, they fulfilled all expectations. The vocalist was Madame Amy Sherwin. She won encores for a charming song by Georgette Peterson, "Ein Traum," and also for Viardot's "Aime-moi," an adaptation of a Chopin Mazurka. "Songs my mother taught me," a quaint Bohemian melody by Dvorák, was also very successfully sung.

On the same afternoon (the 11th ult.) Dr. Joachim was present at the opening meeting of the Edinburgh Bach Society (third season). A large attendance of members and friends testified to the growth of the Society and to the interest it is awakening. Mr. Lichtenstein was in the chair, in the unavoidable absence of the President, and Mr. Franklin Peterson (Hon. Secretary) submitted an encouraging report. There are now considerably more than 100 members belonging to the Society, and there is a substantial surplus carried over from last year. Dr. Joachim complimented the Society on its aim and work, and said that all musicians united in reverencing the name of Bach, "the great and everlasting fountain of all modern harmony." He also warmly praised the excellent performance, by Miss Lichtenstein, Messrs. Dace, Collinson, and a string quintet (Messrs. Waddel, Mackenzie, Craig, Gallrein, and Laubach), of the Triple Pianoforte Concerto in D minor; and spoke of two historical performances which he had heard in former years by Mendelssohn, Moscheles, and Thalberg in London, and by Madame Schumann, Mendelssohn, and Hiller in Leipzig. Mr. Collinson also played the C sharp minor Prelude and Fugue.

The University Musical Society, for some years moribund, has been galvanized into existence during Dr. Greig's interregnum, and with assistance from well-known professionals and amateurs gave a Concert in the Reid Class Room on the 7th ult., which attracted a large and fashionable attendance. Miss Duncan, Mr. Guthrie, and Dr. Meadows

were in good voice, and their solos, with those of Herr Gallrein, were delightfully performed. The other numbers were by members of the Society.

The Edinburgh Classical Chamber Concerts were brought to a close this season by a programme composed entirely of modern works. Schumann's Trio (Op. 63) was played with care and correctness, but with little attention to light and shade; Rubinstein's Trio in F (Op. 15) was better played, but hardly merited the attention of players or audience. Madame Hamilton performed Vieuxtemps's "Reverie" with her usual skill, and Messrs. Townsend and McNeill also contributed solos.

The Edinburgh Quartet gave its third Concert on the 12th ult. Two excerpts from Haydn (Op. 64, No. 5) and Mendelssohn (Op. 12) were well, and Brahms's fine Quintet (Op. 34) very well, performed. The playing of the arduous pianoforte part in the last by Mr. Dace deserves particular mention. Mr. H. A. L. Seligmann was the vocalist, and sang "Auf Flügeln des Gesanges" and "Edward Gray," for the latter of which he was encored.

Mr. A. B. Bach gave a Concert almost entirely devoted to Lœwe's music. Mr. Bach was in good form in the Lœwe ballads, a dramatic aria, and two songs by Brahms and Handel. Mr. Sons and Mr. Paul Della Torre contributed solos by Schumann and Handel, and Mrs. Bach played the accompaniments with marked success. A Pianoforte Sonata ("Élégique") and a Duo for violin and pianoforte confirmed Lœwe's claim to be regarded chiefly as a ballad composer.

The completed organ in St. Giles's Cathedral was opened without a single composition of Bach! The performers were Mr. John Hartley, Organist of the Cathedral, and Mr. W. A. C. Cruickshank, Organist of the Parish Church, Burnley.

The results of careful study and good training, which the Edinburgh Choral Union ever more and more has in its power to show, were quite lost on the 21st ult. in a bewildering sea of the most inadequate accompaniment. The Amateur String Band, which was not even in tune with the organ, played major for minor chords in recitative accompaniments and the like, and emphasized the mistake in undertaking to give such a richly instrumented work as "St. Paul" without a full band and more than two rehearsals. The prices were "popular" and the Music Hall was quite filled.

Max Hambourg repeated his Edinburgh programme before a large audience in the Kinnaird Hall, Dundee. Mr. Paterson's Choir gave a Concert in the same hall, on the 12th ult., the programme of which attracted a large audience. The choir numbers about forty members, and shewed evidence of careful training. Mendelssohn's "Walpurgis Night" constituted the first part of the programme, and in the accompaniments, as well as in a selection from "Rosamunde," a competent little orchestra gave a good account of its duties. The other choral numbers were the Shepherds' Chorus from "Rosamunde," Mendelssohn's "Departure" (both very delicately sung), Caldicott's "Winter Days," and chorus and orchestra made a brilliant finish with the "Tannhäuser" March.

At the fourth and last of Messrs. Paterson's Subscription Concerts the performers were the same as at the Edinburgh Philosophical Concert, and the programme was nearly identical. The Concerts have been very successful. The musical amateurs of Dundee owe a deep debt of thanks to the enterprise of Messrs. Paterson, who undertook the series.

At the Annual Concert of the Orchestral Society in Perth, which was conducted by Mr. T. W. Bryson, works of ambitious character were wisely avoided. Nothing more difficult than Haydn's "Surprise" Symphony was attempted, and the result was very creditable. The vocalist was Miss Agnes M. Thomas, a lady who possesses a cultured voice and an artistic style. Her appearance was eminently successful. On the 13th ult. "Elijah" was performed by the Musical Society under the direction of Mr. Graves. The chorus singing was a little rough, but this was largely owing to the smallness of the orchestra, which, although excellent in quality, was unequal to the task of contending against the volume of the chorus. Mr. Andrew Black sang the music of the *Prophet* in an ideal manner, and the other soloists were Mrs. Hutchinson, Miss M. Elliott, and Mr. E. Branscombe.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE local coterie now known to fame as the "noble discontents" have again had a bad quarter-of-an-hour. The moment the leaders were discovered the fate of the scheme to found a so-called local orchestra was, indeed, a foregone conclusion; and it has now to be recorded that the curious methods of the little clique have utterly collapsed. Glasgow musicians have, of course, all along been quite aware that the band over which Mr. August Manns has so worthily presided for many years required considerable strengthening. But it was simply a question of money, and it is now believed that the guarantors will to a man cheerfully agree to the serious extra expenditure. Anyhow, and against next season, the band will be brought up to the standard of the famous Sydenham Saturday Concert Orchestra, and Mr. Manns is engaged to return as Conductor. These are matters beyond the shadow of dispute, and it is, moreover, pleasing to be able to say that the working of the Choral Union season—which ended with the Joachim-Piatti Chamber Concert on the 19th ult.—will in all probability show a surplus, notwithstanding the adverse influences of the great railway strike on the attendances.

The first Concert by the pupils of the Glasgow Athenæum School of Music was in many respects a distinct success. So great, indeed, was the interest evoked on the occasion that the directors found it necessary to engage St. Andrew's Hall, in order that the students of the school and their friends should find adequate accommodation. The students now number upwards of 680, and the progress made during their short career has been the subject of much favourable comment. The ladies' choir in connection with the Institution bids fair to become a feature. It earned, at any rate, distinction in Mr. Oliver King's Cantata "The Naiads," an insinuating little work whose chief characteristics are grace and tunefulness, as shown more particularly in the bright, fresh, and joyous opening chorus, in the number "Spirit of the waters we." Other good things in the programme included organ, violin, flute, and pianoforte solos, and, of course, several songs. In each and all the satisfactory work carried on under the direction of the principal, Mr. Allan Macbeth, was apparent, and at an entertainment given a few nights later on a string orchestra from the Athenæum lent material aid in selections from Schubert, &c.

On the evening of the 4th ult. the popularity of Stainer's "Daughter of Jairus" was again amply attested, when the work was given in St. Mary's Parish Church, Partick; and on the 10th ult. the seventh Concert by the Glasgow Quartet Society took place. On this occasion Mr. Sons and his coadjutors showed a remarkable advance on their previous efforts; there was an altogether delightful performance of Haydn's engaging Quartet in G (Op. 64), and in Mendelssohn's ever-welcome C minor Trio the executants were thoroughly at home. In the last-named piece Mr. Philip Halstead won fresh laurels as the exponent of the pianoforte part. So good a player cannot, it would seem, be retained in Glasgow, the young artist having resolved to venture upon a London career.

Mr. Hall Woolnoth, another excellent local pianist, has also decided to settle down on the banks of the Thames, and Glasgow amateurs can only express their regret at the loss of a couple of such talented musicians. These feelings were made fully manifest, it ought to be said, on the afternoon of the 14th ult., when Messrs. Halstead and Woolnoth gave the first of a series of Recitals on the plan carried out last season with such remarkable success. The bill of fare included Beethoven's so-called "Pastoral" Sonata, Mendelssohn's Fugue in D major, and a store of good things from the pens of Schumann, Nicodé, Gouvy, and Gade, which amateurs seldom meet with in Concert programmes.

MUSIC IN LEEDS AND HUDDERSFIELD.

(FROM OUR OWN CORRESPONDENT.)

HANDEL'S Oratorio "Theodora" was produced for the first time in Huddersfield, on the 6th ult., by the members of the Choral Society, who are to be congratulated on the

success of the revival. With the exception of one or two vocal solos, the music of this long-neglected work is quite unknown to the Concert-goers of this generation; and the performance in question fully proved the unfairness of such neglect. The large body of chorists had evidently been well trained in their share of the evening's duties, and the result was a fine volume of tone combined with intelligent phrasing, which qualities were particularly remarkable in "He saw the lovely youth" and "Venus laughing." Miss Anna Williams, Miss Dewes, Miss Sarah Berry, Mr. Henry Piercy, and Mr. Norman Salmond were entrusted with the fine recitatives and airs in which "Theodora" abounds; and were all successful. "Angels ever bright and fair," interpreted by the first-named lady, was rewarded with well-deserved applause. The band was efficient, and Mr. John North conducted admirably.

On the 12th ult. the "Golden Legend" was introduced to the Barnsley musical public for the first time by the Cecilia Society. The Harvey Institute was occupied by a large and demonstrative audience, and the great musical treat provided was evidently appreciated to the utmost. The picturesque strains of what is, so far, the most popular of Sir Arthur Sullivan's serious works received ample justice at the hands of soloists, chorus, and orchestra. Miss Sylvia Wardell (soprano), though somewhat lacking in power, made good use of a sweet voice in the air "My Redeemer and my Lord" and the duet "Onward and Onward"—her success in the latter number being shared by Mr. W. Foxon (tenor). Miss Marie Rhodes and Mr. Dan Billington were equally satisfactory in the respective rôles of *Ursula* and *Lucifer*. Mr. R. S. Burton conducted the performance with his usual care and judgment.

The Leeds Philharmonic Society gave their last Concert of this season on the 18th ult. Verdi's "Requiem" and Parry's "L'Allegro ed il Penseroso," and the same composer's "Blest Pair of Sirens" constituted the lengthy programme. The soloists, Messdames Annie Marriott and Belle Cole and Messrs. Iver McKay and Bantock Pierpoint, did their best with arduous music, and succeeded as far as was possible. The same may be said of the chorus. The "Blest Pair of Sirens" made its inevitable effect even at the end of a long programme. The orchestra, led by Mr. Willy Hess, was efficient, but rather wanting in tone in the string department.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Too late in the shortest month of the year to be noticed till now, Dr. C. H. H. Parry's "Judith" found a place of honour as the Lenten Oratorio of the Liverpool Philharmonic Society on February 24, when, under the conductorship of the composer, the Birmingham commission received a deservedly full measure of justice. A very considerable amount of preparation had been bestowed upon the work, Dr. Parry having himself attended one or two special preliminary rehearsals, and the result was a performance of much greater merit than has been achieved so far during the present season. In the absence of Miss Macintyre, Miss Anna Williams appeared as *Judith*, and Miss McKenzie as *Mechullemeth*. Mr. E. Houghton made a decided mark as *Manasseh*, Mr. Watkin Mills sustained the bass music, and a couple of capable boys were found in the persons of Masters Evans and Smith of the Cathedral choir. The Conductor was accorded a cordial greeting, and the Oratorio was received with every mark of approval.

Mr. Charles Santley is always assured of the heartiest of welcomes whenever he comes before an audience of his fellow townsmen; but that which the premier baritone received at the penultimate Concert of the Philharmonic Society, given on the 10th ult., was even more pronounced than usual, and the artist was in splendid voice. Mr. Willy Hess, whose technique is of the most advanced order, contributed violin solos; the Symphony was Raffi's "Leonore," and the Overtures Mozart's "Idomeneo," Mendelssohn's "Calm sea and prosperous voyage," and Boieldieu's "La Dame blanche." For the next and final Concert of the present series Sullivan's "Golden Legend" is announced.

The special Lenten Services at the Pro-Cathedral have been availed of to produce Dr. J. V. Roberts's "Jonah"

and Stainer's "Daughter of Jairus." These works were given on the 12th and 19th ult., and on the first occasion Dr. Roberts conducted his own composition, Mr. F. H. Burstall being at the organ. In Stainer's Cantata the Cathedral Organist took the *bâton*, and Mr. C. Collins acted as Organist. Each performance was of a high order of merit.

The Mozart Centenary was celebrated by the Societa Armonica on the 7th ult., when a programme consisting entirely of the works of the Salzburg composer was presented at an open rehearsal of this old orchestral organisation. To the ranks of the latter for this occasion were joined those of the choir of St. Peter's Catholic Church, and the famous "Requiem" was performed. The Conductors of the Concert were Mr. C. E. Cafferata and Mr. Raymond Steinforth.

During the past month Oratorios at popular prices have been given at the Y.M.C.A. and at the Gordon Institute. At the one Handel's "Samson," and at the other Haydn's "Creation" being the works selected. The Conductors have been respectively Mr. Sydney Hardcastle and Mr. McCulloch, and a feature of both series of performances has been the engagement of a small orchestra.

The annual "Corporation" performance, as it is colloquially termed, of Handel's "Messiah" would be about the latest event of the past month. The *locale* was, as usual, St. George's Hall, and it was announced that Mr. H. A. Branscombe would be at the organ and that Mr. W. I. Argent would conduct.

All doubts which once existed as to the next Chester Festival are now set at rest by the official announcement that the triennial meeting will be held on July 22, 23, and 24, 1891. The novelty of the Festival will be the Cantata entitled "Rudel," the composition of Dr. J. C. Bridge.

The season of the Runcorn Musical Society was brought to a close on the 17th ult., when Mendelssohn's "Elijah" was given, under Mr. W. Humphreys. Mr. Bantock Pierpoint sang the music of the *Prophet*. A large number of choristers and a competent orchestra took part in the performance.

The last of the Schiever Chamber Concerts took place on the 21st ult., to which date it had been postponed owing to the serious illness of the leader of the quartet. Upon his recovery to health, Mr. Schiever's many friends—and these cover a far wider area than that of the city of his actual residence—will accord this excellent artist the most hearty congratulations.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE concluding Orchestral Concerts of Sir Charles Hallé's thirty-third series have been particularly interesting. Another visit by Herr Joachim, and an enthusiastic welcome to Mr. Santley after his long absence, raised our spirits even with the winter of silence so close at hand. The performance of Max Bruch's G minor Concerto for the fifth time testified to the attraction which the work has for violinists of first rank, for whom, as must be confessed, too many novelties are not provided; while the performance by Herr Joachim and Sir Charles Hallé of Schubert's Fantaisie in C (Op. 159) was most delightful. In Gounod's "Au bruit des lourds Marteaux" Mr. Santley proved his supremacy among baritones; and in Handel's "Honour and Arms" his voice showed the good effects of his long holiday and voyaging.

At the terminal Concert of the 12th ult. Madame Schmidt-Köhne made her second appearance here, and by purity and strength of voice, firmness of delivery and clearness of enunciation, confirmed the hopes excited on her first visit. She has the vocal qualifications for an oratorio singer (much wanted just now), if only she would study the traditions of the English school. At the same Concert Miss Olga Néruda—who had previously, in conjunction with Sir Charles Hallé, given a Recital at the Concert Hall—took part in Mozart's double Concerto in E flat; and in clearness of touch and phrasing showed herself a coadjutor worthy of the veteran pianist, who bade "farewell" for a time to his subscribers and friends by a perfect interpretation of the so-called "Moonlight" Sonata. Among the recent orchestral works Mendelssohn's

picturesque "Midsummer Night's Dream" and Beethoven's great "Leonora" Overture demand special mention. Raff's "Frühling's Klänge" Symphony, given here for the first time, proved, it must be owned, rather wearisome with its interminable sequences and oft repetition of not very attractive themes.

In place of Parry's "Judith," Sullivan's "Golden Legend" was given as the last choral programme on the 5th ult. The popularity of the charming work was attested by the immense audience assembled, and the performance was in every respect admirable. Miss Macintyre's enthusiastic efforts were entirely in consonance with the requirements of *Elsa's* imagined temperament, and Miss Marian McKenzie's voice—so luscious in some of its tones—showed well in *Ursula's* placid phrases. Mr. Lloyd's conception of the part of the rather easy-going *Prince* is well known; and if Mr. Pierpoint was not very Satanic in his representation of *Lucifer*, he was quite equal to any exponents we have had here except Mr. Henschel. The work of the band was ably done, and the choir easily got through its task. Still, it was disappointing that the one promised choral work absolutely new to Manchester should have to be given up, even with so popular a Cantata as "The Golden Legend" in reserve.

At the close of Sir Charles Hallé's thirty-third campaign, the announcement that his second visit to Australia is only partly owing to the most liberal inducements offered by his friends there, but to a considerable extent prompted by the state of health of his most accomplished wife excites widespread regret. We are proud of Sir Charles's long connection with, and labour amongst us; and we are especially obliged to him for having doubled the ties which keep Manchester in sympathy with him. Among all the great executive artists of the day there is not one with whom Lady Hallé need fear competition: and we hope to welcome her return at the beginning of next winter in renewed health and vigour.

Not a little have the many Saturday evening Concerts clashed during the season now so rapidly closing; and an evident anxiety has been shown by the Concert-givers delicately to feel the public pulse. None of the undertakings have had the success which might have been hoped for; and the example of Mr. Lane in offering some attraction to his friends and supporters on Wednesday evenings should be carefully studied. Both Mr. Barrett and Mr. de Jong seem determined to stick to Saturday evenings, and to engage in keen rivalry. And on the same night we have the long-established entertainments of Mr. Cross, at the Y.M.C.A., and the refined organ playing of Mr. Pyne at the Town Hall, in addition to a host of smaller undertakings on all sides of the city.

A want has, during this winter, been felt by the admirers of refined part-singing through the retirement of Dr. Hiles from the direction, and the consequent demise of the Athenæum Musical Society, which for more than twenty years he conducted, and where many new compositions, not heard elsewhere, were produced. It is understood that Dr. Hiles declines all evening work except in connection with his lectures at Owens College and the Victoria University. An attempt will next season be made to resuscitate the Musical Society, under the guidance of Dr. Watson.

At the Concert Hall, on the afternoon of the 16th ult., Miss Dora Bright and Mr. Frederick Dawson gave a joint Recital of pianoforte music. Miss Bright is a promising player, and Mr. Dawson is far more. The impression he made some time ago in the same room, and greatly deepened at a recent Concert in the Free Trade Hall, has been fully justified. With executive powers of the highest order, with admirable clearness of phrasing and definiteness of purpose, Mr. Dawson is bound ere long to show convincingly how an English youth, trained unpretentiously in our very midst, may challenge competition.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE most important Concert of Lent Term was undoubtedly the performance of "Judith," on January 29, by the Oxford Choral and Philharmonic Society, conducted by the composer. This Society possesses a very large

and fine chorus at the present time, an excellent band had been collected, the soloists were all good (one of them, Mr. Edwin Houghton, making a very distinct impression), and the result was a very good performance. Yet it is impossible to regard the Concert with any great satisfaction, as it demonstrated once more, but with exceptional cogency, the apathy of the Oxford public. In spite of all the advantages with which the work was presented, people would not go to hear it, and the receipts fell short of the expenses by a sum not much less than £100. Amidst many encouraging symptoms that may be noticed with regard to musical art in this place, it cannot be denied that the systematic failure of any really good Concert to pay its expenses is a very serious cause for misgiving. It is now a long-standing evil and, unfortunately, shows no sign of abatement.

At the beginning of Term a number of well-known musicians visited Oxford and gave Concerts, the chief of them being Herr Stavenhagen, whose admirers here seem steadily increasing; Sir Charles and Lady Hallé, and Mr. and Mrs. Henschel. Of such well-known performers it is quite unnecessary to say anything; a mere record of their coming is ample. The same remark applies to Mr. Ludwig and his String Quartet (a quintet on this occasion, by the way), who, as in previous years, played at the Invitation Concert of the University Musical Union (February 24); and it might also be extended to the annual Concert by Dr. Joachim (February 17) in aid of the funds of the University Musical Club, were it not for the fact that on this occasion a new Sonata for pianoforte and violin, by Dr. C. H. Lloyd, was played. Yet even of this a simple notice of performance must suffice, for, as was said of a similar event that took place in October term, criticism of music by local musicians must come from outside Oxford.

The Choragus has delivered three Lectures this term on subjects connected with Monteverde and Carissimi, and the Professor lectured on February 12 on the use of a ground bass in musical composition. A remarkably varied and interesting collection of specimens of the use of this device by composers of every age and school added materially to the value of this Lecture, and the audience were enabled to enter fully into the composer's method, owing to the fact that a printed copy of the various basses, with a statement of the number of times that each was repeated, was placed in everybody's hands.

On February 25 a sacred Cantata, called "Adoration," composed as an exercise for the degree of Doctor of Music, by Frederick R. Greenish, was performed in the Sheldonian Theatre. Should some changes now in contemplation be ultimately carried out, it is probable that this will prove the last performance of this kind. If so, the old system may be said to have expired with honour, as Dr. Greenish's exercise was very well performed and was worthy of the performance. A somewhat vague and disconnected libretto placed the composer at considerable disadvantage, but wherever an opportunity was afforded him he made good use of it. A contralto solo, well sung by Miss Hannah Jones, with violoncello obbligato, made a good impression; but by far the best numbers, both in point of technical skill and musical effect, were the chorus "Blessed are the meek," consisting of a canon, 4 in 2, and the closing double chorus with eight-part fugue. There is so strong a tendency abroad to regard contrapuntal skill as a bye-path that has no vital connection with the expression of beautiful and noble ideas, that it is gratifying to find a writer who has clearly grasped the idea that elaborate counterpoint is a means to an end, and who can also thoroughly carry it out in practice.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE principal musical event of the past month was the performance, for the first time, of Mr. Henry Coward's sacred Cantata "The Story of Bethany." This took place in the Albert Hall, on the 9th ult., and it may at once be stated that the work achieved a most distinct success. Mr. Coward, who last year obtained the degree of Mus. Bac., Oxon., wrote the Cantata as his "exercise"; but it has since then undergone considerable additions and modifications with a view to its adaptability to the resources of

provincial societies, and the result is a work of sterling merit, clever, melodious, and full of excellent writing. The words of the Cantata have been written by the Rev. Wm. Robinson, of Salem, India, who has divided his subject into three sections, entitled "The Home," "The Tomb," and "The Mount." In the first division the composer is heard at his best; the incidents in the life of Jesus at the home of Martha and Mary at Bethany being treated most felicitously. After an instrumental introduction, in which prominence is given to the melodious Bethany theme, the chorus enter to the words "O Bethany, sweet Bethany, how blest are they that dwell in thee," the hymn-like strains being followed by a short well-written fugue. The Martha and Mary themes are next announced, and a long chorus follows which, with its animated fugue and well-contrasted quartets, is likely to become highly popular. This section also contains a most effective unaccompanied chorus, "Lord, Thou art good," a class of composition in which Mr. Coward excels. This number, which at the performance was rapturously encored, will often be heard apart from the Cantata, as will also an unaccompanied quartet, "Come, Jesus, come," heard later on in the work. The middle section, "The Tomb," deals mainly with the raising of Lazarus, and contains the two most effective numbers in the work. The first of these, a solo for contralto to the words "I believe that Thou art the Christ," is founded on an inversion of the theme which is associated with the Saviour. The melody is graceful and devotional in character, and the composer has wedded to it a very effective accompaniment. As sung by Miss Dews, this number was the feature of the performance. It is immediately followed by a chain of choruses, opening with the query "What manner of man is this?" Bold fugal entries at the words "Vanquished is death" are succeeded by the joyful outburst "Thanks be to God," in which a clever device is the inversion of the "Tomb" theme heard earlier in the division. This chorus, with its declamatory vocal passages and tumultuous orchestration, is admirably written, and its rendering by the choir of the Sheffield Musical Union evoked loud applause. The third section, entitled "The Mount," includes a brief but excellent chorus, "The Lord has gone up," and a long and elaborately worked-out fugue, which latter, rendered necessary by the purpose for which it was written, may, however, be omitted in performance. The Cantata as a whole is a work that does the highest credit to Mr. Coward. The orchestration is admirable throughout, and his vocal writing is happy and effective. The performance was in every respect worthy of the work. The soloists were Miss Kate Flinn, Miss Dews, and Mr. J. Browning. Mr. J. Peck led the band, Mr. J. W. Phillips was organist, and the composer conducted. "The Story of Bethany" can be confidently recommended to provincial choral societies and choirs. The narrative is interesting, and the music excellent.

The Hanover Choral Society gave a Concert on the same date, singing excerpts from the works of Haydn (the "Creation"), Beethoven ("Mount of Olives"), Mendelssohn, and Gounod. Miss Dews and Mr. W. Foxon were the vocalists. Mr. J. W. Phillips played organ solos, and Mr. T. Morton conducted.

On the 17th ult. Sir Charles Hallé revisited the town, accompanied by Miss Alice Gomez as vocalist, Mr. Willy Hess as solo violinist, and six of the leading members of his famous Manchester orchestra. Hummel's Septet in D minor, Brahms's Trio in E flat, and other pieces were successfully performed.

"The Golden Legend" was performed by the Barnsley St. Cecilia Society on the 12th ult., under the direction of Mr. R. S. Burton. The public hall was crowded in every part, and the rendering of the work was in all respects worthy of the reputation of this flourishing Society. The chorus singing was excellent, the fine performance of the last chorus being especially praiseworthy. The soloists were Miss S. Wardell, Miss M. Rhodes, Mr. W. Foxon and Mr. D. Billington.

THE fourth of the present series of Chamber Concerts given by Mr. Albeniz took place at St. James's Hall, on Saturday evening, the 14th ult. In conjunction with Mr. Arbos, who made his last appearance on this occasion, the

Spanish pianist played Schubert's Sonata in D minor (Op. 121), and, making allowance for some want of vigour, the reading of the work was very commendable. Mr. Arbos, by general desire, repeated his excellent performance of Mendelssohn's Violin Concerto, with the pianoforte accompaniment as arranged by the composer. Mr. Albeniz gave a performance of Bach's "Italian" Concerto, remarkable for delicacy and purity of style; but he must be blamed for introducing Tausig's distortion of Weber's "Invitation à la Valse," for which pianists have a curious fondness. As an encore he gave his own tasteful little "Serenade Espagnol," and also introduced some new trifles from his own pen. Miss Zippora Monteith was scarcely at home in "With verdure clad," but was more successful in Brahms's duet "So lass uns wandern," which she sang with Mr. J. G. Robertson, the latter vocalist taking the place of Mr. W. Nicholl, who was unable to appear. Mr. Robertson also contributed songs by Dvorák and Maude White, singing both with refinement and expression.

MR. CHARLES FRY'S Recital of the "Merchant of Venice," with Sullivan's incidental music, at the Birkbeck Institution, on the 18th ult., attracted a very large audience, who were very hearty in their appreciation of the artistic combination of recitation and music set before them. With the aid of a small but efficient orchestra (strings and pianoforte), led by Mr. T. E. Gatehouse, and conducted by Mr. Berthold Tours, a spirited reading of Sir Arthur Sullivan's charming and appropriate music was given, the Bourrée especially narrowly escaping an encore. Mr. Edwin Bryant sang the Serenade with much effect, and Pinsuti's Part-song "Tell me where is fancy bred" was sung by Miss Willis, Miss Tomblason, Mr. Bryant, and Mr. Burgess in the third Act. Completeness was given to the Recital by some short but very effective *entr'acte* movements written by Mr. Tours and Mr. H. M. Higgs, notably the March written by the first-named composer for the Trial Scene. Mr. Fry was particularly successful in the scene between *Shylock* and *Tubal*, and in the Trial Scene, and he was recalled very heartily at the end of the Recital.

THE Bow and Bromley Institute Choir gave a performance of Beethoven's Mass in C, on the 14th ult., before an audience that filled the Institute Hall to its utmost capacity. The principals were Miss Naomi Hardy and three students from the Royal Academy of Music—viz., Miss Violet Robinson, Mr. Maurice Aubrey, and Mr. B. Mayne. The accompaniments were performed by a capital band, mostly amateur, aided by Mr. Fountain Meen at the organ. The work was received with many demonstrations of approval, the beautiful Benedictus especially making a deep impression. In the second part the band played Auber's Overture "Marco Spada" with great spirit, the principals each contributed a song, and the choir sang Gounod's "By Babylon's Wave." Miss Hardy's singing of Grieg's setting of Solveig's Song ("Peer Gynt") and of Henschel's Spinning Wheel Song, and Miss Robinson's reading of an old French air, "Marguerite," deserve special commendation. The Concert was conducted by Mr. W. G. McNaught.

MISS ISABELLA DONKERSLEY, lately a pupil of the Royal College of Music, whose violin playing has been frequently noticed with approval, gave a Concert at Kensington Town Hall on the afternoon of the 12th ult., presumably to mark the close of her student's career and her first appearance as a public performer. The result may well be described as thoroughly satisfactory. The young lady has a remarkably fine tone and an excellent command of expression, which qualities were well exhibited in Brahms's last Pianoforte and Violin Sonata, and in Bruch's Romance in A minor, to which Miss Donkersley did full justice. She also led Mendelssohn's Quartet in E flat, for strings, and Schumann's "Fantasiestücke" (Op. 88), with great ability, and what remains to be added to make her a finished quartet player we have no doubt industry and artistic zeal will soon supply. Miss Donkersley was ably assisted by several of her late fellow-students, Miss Annie Fry, Mr. W. Stephenson, Mr. A. Hobday, and Miss Maud Fletcher.

THE City of London College Choir is one of the few bodies that hold regular meetings in the heart of the City. It has an advantage in commanding the use of a fair-sized hall

in which to hold its rehearsals and performances. On the 12th ult. the choir, assisted by the orchestral band allied to the Society, gave a performance of Schubert's "Song of Miriam" before a large audience. This fine dramatic work was given with considerable effect, although the choir was not numerous enough to balance the somewhat powerful body of strings in the band. Miss Naomi Hardy sang the soprano solo (which has an extraordinary range) with ample power and fine expression. In the miscellaneous part of the Concert the most noticeable pieces were the excellent violin playing of Miss Gwynne Kimpton in the Air Varié by Vieuxtemps, and the neat fluent playing of Miss Marion Clapton in the Rondo from Beethoven's Concerto in C major. The Society is conducted by Mr. W. G. McNaught.

THE fifty-eighth performance of the Musical Artists' Society took place at the Princes' Hall on the 12th ult. The principal instrumental works in the programme were a Quintet in D, for wind instruments, by Miss Edith Swepstone; a Divertimento in the same key, for flute, clarinet, horn, strings, and pianoforte, by Mr. Arthur C. Haden; and a Sonata in E flat, for violin and pianoforte, by Mr. C. J. Macpherson. Of these the second is the most ambitious, but the third is the most successful, and it received the largest amount of justice in performance, in which the composer was assisted by Mr. Charles Griffiths. The Concert concluded with a Cantata for female voices, entitled "L'Amie du Drapeau," written and composed by Mr. Alfred Gilbert, in which some fairly tuneful music is wedded to a libretto based, it is said, upon an incident in the Franco-Prussian war.

THE Annual Concert of the violin classes at the Birkbeck Institution took place on the 21st ult., under the direction of Mr. T. E. Gatehouse and Mr. W. Thornton. An exceptionally good programme was provided, including the *Allegro* from Rheinberger's Quartet in E flat, excellently played by Messrs. Izard, Gatehouse, Allen, and Bucknall; and one of Bach's Concertos for two violins, played by Messrs. Gatehouse and Greebe. Mr. Gatehouse's skill as a teacher was favourably displayed by the members of the various violin classes in Gurlitt's Overture "Masaniello," Handel's "Largo" (the solo well played by Miss Edith Doughty), and in selections from the "Surprise" Symphony and "Lucrezia Borgia." The vocalists were Miss Fusselle, Mrs. Alexander Siemens, and Mr. Robert Hilton, whose efforts were highly appreciated; and Mr. Charles Fry successfully contributed some recitations.

MR. W. DE MANBY SERGISON directed a performance of the first and second parts of "The Redemption" at St. Peter's, Eaton Square, on Thursdays, the 5th and 12th ult., and on Good Friday, with organ, harp, and trumpet accompaniment, all without Conductor. The chorus singers have all been prepared by him, and the greater number of the soloists were his private pupils—Mr. Charles Ackerman, Masters Wood and Simons; Narrator, Mr. W. Halker Boulton. At the two Thursday performances Mr. Dalzell, of Westminster Abbey, sang the tenor solos, Mr. Gregory Hast taking them on Good Friday. Mr. Sergison also accompanied on the organ a performance of the St. Matthew Passion of Bach, which was given on Thursday, the 19th ult.

ON Tuesday, the 10th ult., Miss Ethel and Mr. Harold Bauer gave one of their agreeable Chamber Concerts at the Princes' Hall. Unfortunately the event clashed with the Concert of the Bach Choir, and this, together with the repellent weather, doubtless unfavourably affected the attendance. The programme was by no means of a hackneyed character, among the pieces being Spohr's double Concerto in B minor, for violins, which was performed by Mr. and Miss Winifred Bauer, and also Liszt's rarely-heard "Concerto Pathétique" in E minor, for two pianofortes. Mr. Bauer's principal solo was Bach's "Chaconne." Miss Ethel Bauer played Beethoven's Sonata in F sharp (Op. 78) and also some pieces by Chopin, including the Polonaise (Op. 53) in A flat.

A SUCCESSFUL Concert was given by Mr. W. H. Eayres, the well known violinist, on the 3rd ult., at Holloway Hall, in aid of the North London Nursing Association. The Concert-giver was assisted by Miss Agnes Larkcom, Miss

Meredyth Elliott, Mr. Reginald Groome, Dr. Malcolm, Mr. Barrington Foote, and a small choir selected from the Finsbury Choral Association, and conducted by Mr. C. J. Dale, all of whose efforts were received with much favour by the audience. Mr. Eayres played Romance (Sainton) and Saltarello (Alard) with considerable success, and was also favourably represented by his pupil, Miss Lily Hudson. M. Louis Strelitzky contributed solos on the flute, and Mr. Maurice Koopman on the violoncello. Recitations by Mr. Charles Fry were also included in the programme. Mr. Fountain Meen accompanied.

THE competition for the Llewelyn Thomas Gold Medal (contraltos) took place on the 19th ult. at the Royal Academy of Music. The Examiners were Mr. Wm. Nicholl, Mr. Eugene Oudin, and Mrs. Mary Davies (in the Chair). There were fourteen candidates, and the medal was awarded to Mary Hay, pupil of Mr. Fred. Walker; the Examiners highly commended Vera Galbraith, Mignon Spencer, and Ellen Niblett. The competition for the Evil Prize (basses and baritones) was also decided on the same day. The Examiners were the same as in the other competition, Mr. Oudin being in the Chair. There were ten candidates, and the prize was awarded to John Walters; the Examiners highly commended J. McBride Gibson.

THE St. Barnabas Choral Society gave a performance of Macfarren's "May Day," and a selection of glees, songs, and orchestral pieces in the Schoolroom, Devonshire Road, South Lambeth, on the evening of the 10th ult. In spite of the heavy snowstorm there was a good audience, and the forty-five performers who were present carried out the programme in a very satisfactory manner. "Now Tramp" was the most effective of the smaller works, and a *pizzicato* movement, "Serenade des Mandolines" (Desormes), was encored. The solos in the Cantata were sung by Miss Lilian Jecks. Mr. S. R. Young, Organist of St. Andrew's, Peckham, presided at the pianoforte, and the Conductor was Mr. F. W. Lacey, Organist of St. Barnabas.

THE usual solemn special Service at St. Paul's Cathedral in Holy Week was celebrated on the 24th ult. The Miserere (51st Psalm) was sung by the priest and the choir to the Tonus Regalis, harmonised by Stainer. The Passion Music (St. Matthew) by Bach was sung according to the version arranged especially for this service. The portable organ was placed on the South side of the choir, and with the great organ reinforced the two choirs and orchestras for which Bach has laid out his music. Dr. Martin conducted, the organs were played by the brothers Hodge, and the solos were sung by certain of the boys of the choir, and by Messrs. Kenningham, Fryer, Grice, Kempton, Miles, and De Lacy. The Church was filled from end to end.

On Monday evening, the 2nd ult., a special service was held at St. Jude's Church, East Brixton, the occasion being the re-opening of the enlarged organ (Walker & Sons). After a short musical service, a Recital was given by Dr. Bridge, Organist of Westminster Abbey. The selection included Fantasia in B flat (Silas), Water Music (Handel), Larghetto (Haydn), Toccata and Fugue in C (Bach), Shepherd's Song and Evening Hymn (Merkel), and Fantasia (Merkel). Mr. Arthur Harvey and Mr. Herbert E. Budge were the vocalists. The vocal portion of the service was accompanied by Mr. W. T. Stuart, Organist of St. Jude's Church.

FESTIVALS in aid of the Choir Benevolent Fund will be held at Gloucester and Cheltenham on the 16th and 17th inst. They will consist of a Service in Gloucester Cathedral on the first-mentioned date at 11.30; a Concert at the Shire Hall in the evening; a Service at Christ Church, Cheltenham, on the second day at 3.30; and a Concert at the Assembly Rooms in the evening. The choir for the Services and Concerts will number about sixty voices, selected from the Chapels Royal, St. Paul's, Westminster, Windsor, Eton, Gloucester, Bristol, Hereford, Oxford, and Worcester.

An Evening Concert was given at Morley Hall, Hackney, on the 12th ult., by Miss A. Wilmot-Briggs, assisted by Madame Belle Cole, Miss Emilie Rahmel, and Messrs. Miles Mole, Edward Booth, and Alexander Tucker. Cornet solos were given by Mr. Alexander Edwards. Mr. W.

Emerson presided at the pianoforte. Miss Briggs sang Rossini's "Una voce," "She wandered down the mountain side," by Clay, and in a Trio with Madame Belle Cole and Mr. Miles Mole.

MR. ARNOLD DOLMETSCH proposes to give, at the Princes' Hall, on the 27th inst., a Concert of Ancient English Music of the sixteenth and seventeenth centuries. It will be performed entirely upon the instruments for which it was written—viols, lute, and harpsichord. "Fancies" for viols from one to six parts, songs with accompaniments for lute and Viol da Gamba, will be included in the programme, which is likely to be interesting as it is uncommon.

On the 16th ult., at St. Saviour's Hall, Battersea Park Road, a performance of Handel's Oratorio "The Messiah" was given by the members of the St. Saviour's Choral Society. The solos were sung by the Misses Delves Yates and Messrs. J. T. Rider and J. Ulrich. The choruses were most creditably performed. The Conductor was Mr. J. Barfoot, Organist and Choirmaster of St. Saviour's Church, Miss Rider (pianoforte), Mr. A. W. Rider (organ), and Mr. B. Heaviside were the accompanists.

MISS SASSE gave a Concert on the 17th ult. in the banquetting room of St. James's Hall, when she performed Gade's Trio in F and Schumann's Quartet in E flat, assisted by Messrs. Kummer, Jacoby, and W. H. Squire, with taste and artistic effect. The pianoforte solo was Handel's Chaconne in G. Miss Florence Christie, a young Scotch lady, who sang a song from Saint-Saëns's "Samson et Dalila," has a beautiful contralto voice. She was joined by Mr. Henry Phillips in a duet by Spohr.

A CONCERT was given under the direction of Mr. J. R. Griffiths, on the 16th ult., at Hawkstone Hall, Kennington Road, when Cowen's "Rose Maiden" was successfully performed. The vocalists were Miss Edith Luke, Miss Louise Lancaster, Mr. Edwin Bryant, and Mr. Walter Jones. The choruses were efficiently sung by the Christ Church choir, the accompaniments being played on the pianoforte and harmonium by Mr. John P. Attwater and Mr. F. N. Abernethy.

THE "Philomel" (Railway Clearing House) Male Voice Choir gave their second Concert on Tuesday, the 17th ult., at St. James's Hall (Banqueting Room). A number of Part-songs were given with considerable success under Mr. J. Linley Berry, the Conductor. In addition to the choir, Messrs. Reginald Groome, Arthur Butlin, and Walter Banks sang, and Mr. Arthur Payne gave violin solos in an artistic style. Mr. Tom Physick accompanied.

SELECTIONS from Sir Arthur Sullivan's Oratorio "The Prodigal Son" were given at the second of the Lenten series of Musical Services at St. Mark's, Notting Hill, on Thursday evening, the 5th ult. The selection included all the most important and familiar numbers in the work; the choruses were well sung, and the beautiful unaccompanied quartet, "The Lord is nigh," was given in a wholly admirable manner.

MISS MAUDE RHILL and Miss Kate Goodson gave a second Pianoforte Recital at the well-known Bow and Bromley Institute on the 21st ult. Both of the young players had an enthusiastic reception. Mr. Gerald Walenn was very successful in his performance of Mrs. Ralph's cleverly written violin pieces. The instrumental portions of the programme were well given. Madame Belle Cole contributed four songs during the evening.

REVIEWS.

Charles Gounod: his Life and his Works. By Marie Anne de Bovet. [Sampson Low, Limited.]

IN the address to the reader at the commencement of the book the authoress explains the character of the work she has written. It is intended to be a literary monument to Charles Gounod. There is no attempt on the part of the writer to make any statement concerning the ideas, personality, or private life of M. Gounod. The intention is to give a history of his artistic life. This it does *more Gallicam*. It cannot be said that the book has been written with that

spirit of impartiality which should distinguish the work of a historian. The view of M. Gounod taken by the writer is that of an enthusiastic partisan and ardent admirer. This admiration is occasionally expressed in terms of high encomium, and has led to the adoption of a standpoint on which there is apparently room only for one, and from which all that the eye lights upon appears rose-coloured and glowing. The book unquestionably shows a great appreciation of the talents of M. Gounod, and there are several interesting anecdotes concerning him, but the majority of ordinary readers would have been better able to understand the feeling of adoration had it been set forth in a manner that was more comprehensible to meaner capacities than it is. Little or nothing is said about Gounod's residence in London, but opportunity is taken to sneer at English musical taste. The value and clearness of the work for biographical purposes is lessened by the glamour of admiration which surrounds even the plainest statement of facts. This may please some minds, but those minds will probably not belong to Englishmen. Gounod is held in high estimation in this country for his genius, and British readers still wait for a trustworthy common sense view of his artistic career, and not a rhapsody, written with an excess of feeling that, only in the mind of the authoress, carries all before it. The literary style of the book is not of the highest order, the writer having been evidently too much engrossed with the subject to descend to the trivialities of an accurate and clear method of expression.

George Alexander Macfarren: his Life, Work, and Influence. By Henry C. Banister. [George Bell and Sons.]

MR. BANISTER has won approval from all the pupils and admirers of the late Principal of the Royal Academy of Music, by the production of his exhaustive and copious biography. He tells the story of Macfarren's early life, his struggles in manhood, and the ultimate rewards and honours gained, in a plain straightforward way. There is a large amount of enthusiasm in the expressions employed in relating the record of the life, work, and influence; but there is no attempt at fine writing, for the author doubtless felt that this would be altogether superfluous, and perhaps also that it was out of his line. He has given great importance to newspaper extracts and so forth, and he tells many anecdotes concerning the wonderful powers of memory and knowledge of musical things possessed by Macfarren, powers developed by his unfortunate affliction, loss of sight. His lectures, speeches, and other work, as his friends were wont to say, were not only mental, but they were monumental as well as ornamental. In these lectures and criticisms, which constituted a great part of his work, will also be found the germ of the influence he is likely to exercise over his own generation. His prejudices are gracefully alluded to and lightly touched upon. His merits as a composer posterity will doubtless judge if they desire so to do. At all events, the information likely to be useful, not only in this matter, but also in most that concerns Macfarren, will be found in the pages of Mr. Banister's book, for he has done his work conscientiously if not brilliantly.

Twelve Songs for a Soprano Voice, from the Oratorios composed by G. F. Handel. Edited, with marks for phrasing, expression, and breathing, by Alberto Randegger.

[Novello, Ewer and Co.]

IN our recent notice of Mr. Randegger's edition of the solo music in Mendelssohn's "Elijah," we alluded to the probability of this work being speedily followed by others of a similar character; and now, under the appropriate title of "Novello's Concert Edition," we have an excellent selection of Handel's songs for a soprano voice, from his Oratorios, the directions of the experienced editor of which must prove a valuable lesson to all young vocalists, many of whom, even with good voices, are often doubtful regarding the important subjects of phrasing, expression, and the proper management of breathing. Considering that the contents of this volume contain all the most popular soprano solos in Handel's standard Oratorios, it is unnecessary to mention any by name; but we may say that many exquisite Recitatives, which are often passed over by amateurs who diligently study the songs which follow them, will no doubt receive earnest attention from the

possessors of this edition, in consequence of the light thrown upon the due rendering of the words by Mr. Randegger.

The Story of Bethany. A Sacred Cantata. Words by the Rev. W. Robinson. Music by Henry Coward.

[Novello, Ewer and Co.]

IT is highly satisfactory to find the growing demand for church cantatas, or short, simple musical works suitable for performance during Service, met in so earnest a manner as is instanced in Mr. Coward's "Story of Bethany." The solos are well written, expressive and melodious; the concerted pieces for soli or chorus are so designed as to interest the singers without overtaxing them with difficulties. When the devices of fugue or imitation are employed—evidences, perhaps, of the "exercise" character of the work—there is no pressing forward scientific knowledge for the sake of display, but all seems to arise naturally out of the treatment. The plan upon which the Cantata is based may be gathered from the titles of the three parts of the work. The first is called "The Home," the second "The Tomb," and the third "The Mount." The subject is admirably dealt with, and as it treats of one of the most interesting episodes in the life of Our Lord, it is not unlikely that the Cantata will become widely popular.

Prince Sprite. A fairy Operetta. Music by Florence A. Marshall. [Novello, Ewer and Co.]

THE libretto of this charming little work has been arranged from the fairy tale of the Countess D'Aulnoy by Miss Bertha Thomas with no little skill. The story has, we believe, been dramatised before under the title of "The Invisible Prince"; but the present version derives no little of its attractiveness from the simple yet graceful music with which it is associated. There is a bright overture for four hands, with violin *ad lib.*, and fifteen other numbers—choruses, duets, songs and instrumental pieces, including some graceful soft music, and some excellent dance measures. The vocal parts are well written, and show considerable knowledge of vocal effect and no little skill in writing for treble voices, so that it should command a welcome from those choral societies where female voices only are available for its utility in that respect. Its musical qualifications will be certain to secure favour for it wherever it is known.

Epiphany: or, The Manifestation of Christ to the Gentiles. A Cantata. Words selected and arranged by the Rev. James Baden Powell. The music composed by Alfred King, Mus. Doc. [Novello, Ewer and Co.]

AS a rule, the exercises written for academical purposes stand in rank equal in the most part to "Kapellmeister-musik." Dr. King's Cantata is an exception to the rule. There is not only all that is required to "satisfy the examiners" in the matter of scholastic requirements, but there is something besides in the existence of artistic feeling and dramatic design which they, in common with all musicians, are glad to recognise even though it is beyond the requirements. The indications to be traced in the pianoforte part show thoughtful orchestral ideas, the solos and part-writing are in all respects graceful and vocal, and although the part-writing would tax the resources of ordinary choral societies, they would be all the better for an intimate knowledge of the work.

Loving, yet Lost. Song. Words written by E. Oxenford. Music composed by Frank Peskett.

[Novello, Ewer and Co.]

THE perfect agreement between the sentiment of the words and the musical setting is one of the most noteworthy features of this excellent little song. Another will be found in the fitness of the melody for the voice of the singer, for the phrases are well designed for effective vocalisation. The accompaniment is good and characteristic.

The Sleep. Song. By E. M. Lawrence.

[Novello, Ewer and Co.]

THERE is much that is earnest in this setting of Elizabeth Barrett Browning's words, and much that indicates good intentions as yet not wholly controlled by experience. It is suitable to a mezzo-soprano voice, and, if given with due expression, would be most effective.

Magnificat and Nunc dimittis. Set to music for congregational use. By J. H. Maunder.
[Novello, Ewer and Co.]

MR. MAUNDER, in this setting of the Canticles for Evening-song, has aimed at being congregational, and has succeeded in providing music which is sufficiently melodious to tempt the musical portion of the congregation to join in the strains of praise. The music is good without being difficult, and it is effective without being undignified.

FOREIGN NOTES.

On the occasion of the recent centenary of the birth of Czerny, Dr. Hanslick, the able Viennese critic, devoted a highly interesting article to the subject in the columns of the Vienna *Neue Freie Presse*, dwelling at some length upon the modest personality and simple habits of the pianist composer, "with whom has passed away the last of the real pupils of Beethoven who had imbibed the spirit of his compositions from the personal demonstration thereof by the master."

An excellent first performance is reported from Berlin, on February 28, of Liszt's "Missa Choralis," a work replete with subtle difficulties, which, however, were successfully surmounted by the Berlin Philharmonic Choir, under the direction of Herr Siegfried Ochs. The same composer's Oratorio "Christus" was performed by the Berlin Cäcilia Verein, conducted by Herr Alexis Holländer; and his symphonic poem, "Hunnen Schlacht," at the Royal Opera, under Herr Siegfried Ochs's command; both performances taking place on the 9th ult.

A project for the erection at one of the public places at that capital of the combined statues of the three great German classics, Haydn, Mozart, and Beethoven, is obtaining influential support at Berlin, and a committee has already been formed for the purpose of carrying it out.

For the forthcoming representations of "Parsifal," "Tristan und Isolde," and "Tannhäuser" at the Bayreuth Festspielhaus, the following cast of the leading parts has been definitely arranged—viz., for "Parsifal": MM. Van Dyck and Grüning, *Parsifal*; Grengg and Wiegand, *Gurnemanz*; Reichmann and Scheidemantel, *Amfortas*; Mesdames Malten, Mailhaac, and Materna, *Kundry*. For "Tristan und Isolde": MM. Alvary, *Tristan*; Wiegand, *Marke*; Plank, *Karvenal*; Madame Sucher, *Isolde*. For "Tannhäuser": MM. Alvary and Van Dyck, *Tannhäuser*; Reichmann and Scheidemantel, *Wolfgram*; Döring, *Landgraf*; Mesdames Sucher and Mailhaac, *Venus*; the part of *Elizabeth* has not, as yet, been finally cast. Chorus and orchestra will, with few exceptions, be identical with those of the Festspiele in 1889. MM. Levi, of Munich, and Mottl, of Karlsruhe, will again be the Conductors.

A reproduction in photogravure of the portrait of the Countess Therese von Brunswick, Beethoven's "Unsterbliche Geliebte," will shortly be published by authority of the Beethoven Haus, of Bonn.

An interesting exhibition relating to the life and work of the poet Grillparzer is just now on view at the new Rathaus, of Vienna. Grillparzer, the intimate friend of both Beethoven and Schubert, was himself an enthusiastic music lover, and had studied counterpoint under Sechter. Among the exhibits relating to the art, mostly contributed by the Viennese Gesellschaft der Musikfreunde, there is a number of songs composed by the poet.

The German opera at Rotterdam, which had been carrying on a struggling existence for some years past, is now defunct. There is also a French operatic company stationed in Holland, which, however, appears to meet with scarcely better support. The public—more especially the middle classes—very naturally prefer to hear opera sung in the native tongue, for which every opportunity is afforded in a country which possesses, moreover, several concert institutions of the very highest order.

Lortzing's opera "Der Waffenschmied," first performed at the Leipzig Stadt-Theater on March 4, 1846, under the composer's direction, was performed there for the hundredth time on the 10th ult.

At a recent performance of Wagner's "Tannhäuser" at the Dresden Opera, Fräulein Malten, the well-known

excellent artist, created much enthusiasm in the double impersonification of *Elizabeth* and of *Venus*, two diametrically opposed artistic conceptions which, however, she is said to have sustained admirably.

At the Munich Hof-Theater active preparations are going forward for the production shortly after Easter of Peter Cornelius's opera "Der Cid," as well as Liszt's "Saint Elizabeth," both under the direction of Herr Levi.

Paul Geisler's new three-act "tragic" opera "Die Ritter von Marienburg," achieved a most undeniable success upon its first performance last month at the Hamburg Theatre, the composer himself conducting.

Mozart's grand heroic opera "Idomeneo" is to be shortly revived at the Dresden Hof-Theater.

Dr. Hans von Bülow, having been presented by some Hamburg admirers, on the occasion of his sixtieth birthday last year, with the sum of 10,000 marks, to be expended by him in the interests of the art, has decided to devote three-fourths of the sum to the purchase of some representative collection of antique musical instruments, and the remaining fourth to a *fac-simile* reproduction of the original score of "The Messiah"; all to be eventually presented to the Hamburg Museum.

A one-act comic opera, entitled "Kalixula," has just met with a very favourable reception at the Stuttgart Hof-Theater. The composer is Capellmeister A. Doppler, of Stuttgart.

Active preparations are being made at Salzburg for the forthcoming centenary of the death of Mozart. It is proposed, *inter alia*, to give special performances of the three most important works which have emanated from the master's pen during the last year of his life—viz., "La Clemenza di Tito," "Die Zauberflöte," and the "Requiem," all three composed in 1791. The municipality, the local corporations, and numerous societies, artistic and otherwise, will take part in the solemnization of the special anniversary, the general organisation being in the hands of the Salzburg Mozarteum.

Frl. Marie Joachim, the daughter of the eminent violinist, has lately appeared with much success in the character of *Elsa* in "Lohengrin," at the Elberfeld Stadt-Theater, where the promising young artist has now become permanently engaged.

The following are among the works to be produced during the Festival of the Lower Rhine to be held, as already announced, in July next, at Aix-la-Chapelle—viz., Haydn's "Seasons," Scenes from "Faust" (Schumann), Beethoven's C minor Symphony and Brahms's Symphony in F, Concerto for two orchestras (Handel), Beethoven's Pianoforte Concerto in E flat major, and Berlioz's "Carnaval Romain." Mr. Eugene d'Albert will be the solo pianist.

The most important performance which has as yet taken place outside of Italy of Mascagni's opera "Cavalleria Rusticana" was given at the Imperial Opera of Vienna, on the 20th ult., in the presence of the Emperor. It was a great success, and the director and the artists were called before the curtain repeatedly.

A Music Festival is to be held for the first time, in July next, at Frankenthal, in the Bavarian Palatinate.

Wagner's "Die Walküre" was performed for the first time on the 7th ult., at the Court Theatre of Copenhagen, under the direction of John Svendsen, and met with an enthusiastic reception. This was the first production of the work in any Scandinavian country.

At a recent sale of autographs at Berlin the pianoforte score of Mendelssohn's "First Walpurgis Night," in the composer's handwriting, was sold for the sum of 1,000 marks, and the complete MS. score of Mozart's Pianoforte Concerto in C, inscribed "Concerto di Wolfgang Mozart nel Febraio, 1785," eighty-one pages in the composer's hand, realised the sum of 1,600 marks.

The *Badische Landeszeitung* states officially that the excellent Mannheim Capellmeister, Herr Felix Weingartner, has been appointed to the post of Orchestral Conductor at the Berlin Opera.

Performances are multiplying in Germany and elsewhere of Liszt's "Saint Elizabeth," both scenic and in the concert-room. In the latter form the Oratorio was performed some weeks since at Lucerne, under the direction of Herr Josef Frischen, and two repetitions thereof have since taken place.

According to the Austrian laws of copyright, musical works can be freely performed after their composers have been dead ten years. Consequently Wagner's "Parsifal" will be at the mercy of any manager after February 13, 1893. In order, if possible, to protect the work from the inartistic, not to say profane treatment it would be certain to receive from irresponsible *entrepreneurs*, Frau Cosima Wagner has entered into negotiations for the prolongation of the Bayreuth rights in this sacred music-drama.

The third Swabian Music Festival is to be held from June 2 to June 4 next, at Stuttgart.

A committee has been formed in Germany for the purpose of erecting a monument, in his native town of Belzig (Prussia), to Carl Gottlieb Reissiger, the successor of C. M. von Weber in the conductorship of the Dresden opera. Reissiger's music, though once popular, is now quite obsolete in this country, unless it may be said to survive in the *pièce de salon*, for many years wrongly attributed to Weber himself, known as "Weber's Last Waltz."

Subscriptions are being raised already amongst the inhabitants of La Flèche (France) for the purpose of erecting a statue of the late Léo Delibes in one of the public places of that town, in a neighbouring village whereof the composer of "Lakmé" first saw the light.

M. Arthur Pougin, the distinguished French musical *savant*, is delivering a series of interesting Lectures just now in the French capital on the History of French opera, assisted by valuable illustrations on the part of several well-known artists.

Wagner's "Lohengrin" has made further successful progress in French provincial towns during the past month, having now been produced at Rouen, Angers, Nantes, Lyons, and Bordeaux.

M. Carvalho, the whilom director of the Paris Opéra Comique, who was superseded by M. Paravey, in consequence of the catastrophe which happened to the theatre four years ago, was reinstated in his former position last month, greatly to the satisfaction of Paris opera-goers. It was M. Carvalho who, as manager of the Théâtre Lyrique, first brought out Gounod's "Faust," with Madame Carvalho in the part of *Marguerite*.

"Conte d'Avril," a four-act comedy in verse, drawn from Shakespeare's "Twelfth Night," by M. A. Dorchain, was revived last month at the Paris Odéon, with new music by M. Widor, comprising nineteen numbers, which, played by M. Lamoureux's orchestra, met with success. The play was well staged and well acted, Madame Alice Lody, who has been engaged in Russia for some years past, being especially successful in the rôle of *Viola*.

A new opera, entitled "Frau Jeanna," by Herr Lange-Müller, recently produced at Copenhagen, has met with good success, being described as a work full of melody, and not deficient in dramatic life.

Mr. Frederic Lamond, the gifted Scottish pianist, gave a very successful Concert lately at Frankfurt-on-Main, and his performance is referred to in most appreciative and sympathetic terms in the local press.

Two remarkable special performances of Beethoven's "Fidelio" took place on February 22 and 23, at the Meiningen Hof-Theater, the receipts being devoted to the Beethoven-Haus Fund, at Bonn. The art-loving duke of the principality had taken a personal interest in the mounting and rehearsing of the noble work, the performance of which is described as one of surpassing excellence. The choruses more especially produced an indescribable effect, the body being recruited by a number of well-trained amateurs of both sexes, some of them belonging to the highest circles of the town.

A Symphony in B minor, by the Russian composer A. Borodin, was performed last month, for the first time in Germany, by the Mannheim orchestra, under the conductorship of Herr Felix Weingartner, and was received with considerable favour on the part of a critical audience.

An important new composition for chorus and orchestra, entitled "Columbus," from the pen of Felix Draeske, met with a highly successful first performance some weeks since at Leipzig by the Pauliner Gesangverein, under direction of Herr E. Kretzschmer.

A new opera, by the Spanish composer Serrano, has just been most successfully brought out at the Royal Opera of Madrid. The work is entitled "Irene de Otranto," and

the author of the libretto, which is said to be an excellent one, is José Echegaray, the eminent Spanish dramatist.

Signor Franchetti, the successful composer of "Asrael," is busily engaged upon a festival opera, which, at the instance of Verdi, he has been commissioned to produce in time for the four hundredth anniversary of the discovery of America, to be celebrated next year at Genoa, the birth-place of Columbus. The opera is to be performed at the Carlo Felice Theatre, of that town, under the management, it is said, of director Pollini, of the Hamburg Stadt-Theater.

Preparations are also on foot at New York for the forthcoming Columbus anniversary. The Maestro Carlo Brizzi, a resident of New York, is busily engaged upon a grand opera, "Cristoforo Colombo," which he hopes to see performed on the occasion in question.

After a very successful Concert tour in Germany and Austria, Señor Sarasate has gone to Spain, where he will give a series of Concerts, previous to his return to London for the season.

The Theatre La Fenice, of Venice, proposes to celebrate the centenary of its establishment, next year, by a revival of the first operative work performed within its walls—viz., "I Giuochi d'Argento," by Paesello.

A new operetta, entitled "Ghetanaccio," written in the Roman dialect, the music by the Maestro Zuccani, is attracting full houses just now at the Teatro Rossini, of Rome.

At the Costanzi Theatre, of Rome, a new opera, libretto by Arrigo Boito, entitled "Pier Luigi Farnese," composed by Constantino Palumbo, is shortly to be produced.

Italian journals announce the melancholy fact that the *claque* has at length been firmly established and officially recognised at La Scala, of Milan.

Madame Adelina Patti was among the vocalists at a Concert given last month at the Théâtre Valette, of Marseilles. There was a crowded audience, and the receipts amounted to 22,000 francs, whereof the *Divs's* share amounted to 12,000 francs—"as per contract."

Felicien David's opera "Lalla Rookh" was performed last month at Stuttgart, on the occasion of the birthday of the King of Württemberg.

A Russian musician, M. Schurowski, residing in Paris, having collected, through official sources, the national hymns in existence throughout the civilized world, has just published them with their (likewise officially attested) original words. President Carnot has accepted the dedication of this unique and interesting volume.

The recent first performance in France of Bach's Mass in B minor by the Paris Conservatoire having been eminently successful, several extra performances of the stupendous work will probably be given by the institution referred to.

An orchestral Suite, and portions of the score of an opera "Sumitri" (founded upon Goethe's poem "Der Gott und die Bajadere"), by Alessandro Costa, was performed recently at the Sala Dante, of Rome, where it met with general appreciation, being pronounced by connoisseurs to be a work of a highly-gifted artist. A secular Cantata by the same composer has been accepted for performance by the Berlin Singakademie.

At the Théâtre de la Monnaie, of Brussels, Mozart's "Don Giovanni" was revived last month, the work not having been heard here for twenty years. It has been mounted in a worthy manner, and is sure to remain in the *répertoire* for some time. M. Bouvet was the *Don*, Madame Dufrane the *Donna Anna*, and Madame de Nuovina the *Zerlina*.

At the Grand Théâtre, of Bordeaux, a new ballet, entitled "Ouliane," the music by M. Charles Haring, was well received on its first performance last month.

CORRESPONDENCE.

THE LATE E. A. SYDENHAM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Our kind vicar has given me permission to devote a portion of the offertory of our Annual Easter Monday Organ Recital to the fund being raised for the family of the

late Mr. E. A. Sydenham. Would it not be practicable for other organists to endeavour to take the same course and thus acknowledge in a practical way the good work, as a church composer, that the late gentleman so successfully accomplished?—Yours faithfully,

WALTER SPINNEY

(Organist of the Parish Church, Royal Leamington Spa).
Bemerton House, Dale Street,
Leamington, March 10, 1891.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

M. E. G. D.—There are some easy and excellent Trios of the nature you seek by L. Meyer and Cornelius Gurlitt.

S. H.—(1) The Incumbent has virtually the appointment of the Organist.

(2) The salary is usually paid out of the Parish funds, and the Churchwardens usually fix the sum. If the Incumbent fixes the salary it would probably render him personally liable for its payment.

(3) The Churchwardens would render himself personally liable for the payment of the Organist's salary. See "Organs and Organists," by W. C. A. Blew, M.A. (Reeves, Fleet Street).

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHAPEL-TOWN.—The Choral Society gave their annual Concert in the Wesleyan Chapel on the 16th ult. The works performed were Rossini's *Stabat Mater* and Mendelssohn's *Hymn of Praise*. The principals were Miss Marjorie Eaton, Mrs. Creser, Mr. Seymour Jackson, and Mr. J. Tillington. Miss Eaton was encored for the "Inflammatus," a compliment which she shared with Mrs. Creser for the duet "Quis est Homo." The chorus did their share of the work well. Mr. Peck, of Sheffield, led the band, and Mr. J. Sool conducted.

CHICHESTER.—The Annual Concert of the Temperance Choral Society was given on the 9th ult., when Gaul's *Holy City*, Mendelssohn's *Harmy Prayer*, and selections from the works of Beethoven, Handel, and Gounod were performed. The solo vocalists were Miss Mary Richardson, Miss Ethel Smith, Mr. Charles Pillow, and Mr. George Fielder; solo violin, Mr. A. G. Whitehead; harmonium, Mr. H. P. Allen; pianoforte, Mrs. Dean. Mr. Seymour Kelly conducted.

FORDHAM, CAMBRIDGESHIRE.—A very successful Concert was given on the 2nd ult. in the National Schoolrooms. The vocalists were Miss Agnes Walker, Madame Lyndsey, Mr. Holberry Hagyard, and Mr. Schenk. Miss Agnes Walker gave an excellent interpretation of "Lenore" and "The Spanish Gipsy." The duet, "In the dusk of the twilight," by Miss Agnes Walker and Madame Lyndsey, was encored. Mr. Holberry Hagyard sang "The Message," by Blumenthal, with fine effect.

FORFAR.—The Choral Union gave their second Concert of the season, in the Reid Hall, on the 19th ult. The first part consisted of Schubert's *Song of Miriam*, and to Miss Marjorie Eaton was entrusted the solo work. Her performance in every respect was a great success. The choir and orchestra were thoroughly effective. The second part consisted of "Infelice," by Mendelssohn, splendidly sung by Miss Eaton, and songs by Mr. Hutchinson. Mr. Smith led the orchestra, Mr. Rawling conducted, and Mr. Stiles accompanied.

GATESHEAD.—The Choral Society gave their last Concert of the season in the Town Hall on the 17th ult. The works performed were Handel's *Acis and Galatea* and Gounod's "Messe Solennelle" (*St. Cecilia*). The solos were in the capable hands of Madame H. Tomlinson, Mr. D. S. Macdonald, Mr. Louis C. Guthrie, and Mr. John Nutton. The singing of the choir was good, and was highly spoken of by the local press. Mr. J. H. Hill led the band, and Mr. James M. Preston was the Conductor.

GREAT MALVERN.—On Thursday, the 12th ult., the North Malvern Choral Society gave a performance of Handel's *Samson* in the Assembly Rooms. The band and chorus numbered 280 executants. Mr. E. W. Elgar was the leader. The principal vocalists were Miss Nellie Gosnell, Miss Dewes, Mr. J. Gawthrop, Mr. William Evans, and Mr. Henry Brown. Mr. J. A. Willis was the solo trumpet, and Mr. W. Higley conducted. The choruses were splendidly sung.

HASTINGS.—On Wednesday, the 4th ult., a Vocal and Organ Recital was given at St. Peter's Church, St. Leonards, under the direction of Mr. Bertram Bray, the Organist of the Church, with Dr. Abram as solo organist and accompanist. The vocal part of the programme was carried out by Madame Madeline Hardy, Miss Mary Tunnicliffe, Mr.

Henry Beaumont, and Mr. Musgrove Tufnail. Dr. Abram gave as a solo the first and third movements of Beethoven's "Sonata Pathétique" (Op. 13), both of which were played with artistic finish and expression. In the evening a special Service was held, when Spohr's *Calvary* was given with very great effect by Dr. Abram's Choral Union and the choir of the church, accompanied by Mr. E. Kennard, and the whole conducted by Dr. Abram, whilst the soli were taken by the above-named four vocalists.

HAWICK.—The recently formed Amateur Orchestral Society here gave its first performance in St. John's Church Hall, on the 16th ult. A large and appreciative audience received the various numbers with much applause. Mozart's *Figaro* Overture, Haydn's *Surprise* Symphony, and Mendelssohn's "Wedding March" were the chief orchestral numbers. The Society numbers about twenty, and the Conductor is Mr. W. Fiddes Wilson.

HENLEY-ON-THAMES.—At a special Service held in the Parish Church, on the 20th ult., Stainer's *Crucifixion* was sung by the choir. The solos were given by the Rev. W. G. Edwards and the Rev. H. Marshall, Minor Canons of St. George's Chapel, Windsor. Mr. H. G. Wilsdale presided at the organ.

NORWICH.—Thursday, the 5th ult., was a red-letter day in the calendar of the Philharmonic Society, for it then attained its Jubilee, the first Concert having taken place on March 5, 1841. Seldom can it be recorded that a musical society reaches its fiftieth birthday, and to emphasise the noteworthy episode in the career of this veteran society one of its members has drawn up and printed in pamphlet form a few "Records," culled from the minutes of the Society and other sources, copies of which were distributed to the audience at the Concert. The aim of the Philharmonic has always been the improvement of instrumental music in the city, and the performance of the band at their Jubilee proved that the aim had been a true one, for the works selected—Mozart's Symphony (No. 6) "Jupiter," Schubert's "Unfinished" Symphony in B minor, the Overture to *Der Freischütz*, and Komberg's Overture in D (Op. 60), were capably played under the baton of Dr. Horace Hill: the delicate shading required in Schubert's lovely music being especially emphasised. One of the features of the Concert was Beethoven's Quintet (Op. 16), played by Mr. Kingston Rudd (pianoforte), Mr. E. V. Davis (oboe), Mr. W. L. Crosby (clarinet), Mr. W. Brighton (bassoon), and Mr. A. Borsdorf (horn); while Mr. Crosby, in conjunction with Mr. Rudd, gave a fine reading of the second and last movements of Weber's Grand Duo in E flat (Op. 48), for clarinet and pianoforte. Miss Ada Learning was the vocalist engaged. An interesting incident in connection with the Jubilee occurred at the rehearsal on Wednesday evening, when the Conductor and Leader (Dr. Horace Hill and Mr. F. W. B. Noverre) were presented with handsome testimonials—Grove's "Dictionary of Music" to Dr. Hill, and to Mr. Noverre a handsomely framed proof of the etching by Lowenstam from the picture by Bruck Lajos, "The Quartet."

PRESTON.—An interesting Lecture on Handel was given by Mr. E. Minshall, Organist and Director of the Music at the City Temple, in connection with the Wesleyan Literary Society, on the 9th ult. Selections from several oratorios were excellently performed by solo vocalists and a choir under the direction of Mr. T. Hogg, who presided at the organ.

SHEERNESS.—The Choral Society gave their third Concert at the Victoria Hall on the 3rd ult., under their Conductor, Mr. W. H. Shrubsole, with the aid of Mrs. Isabel George, Mrs. Sutton Shepley, Mr. J. Gawthrop, Mr. Sutton Shepley, and an orchestra composed of members of the R.E. (Chatham) Admiral's Band (Sheerness), and members of the Society, with a chorus of eighty voices. Handel's *Dettingen Te Deum* formed the first part of the programme. The second part was miscellaneous, and among the most pleasing numbers were "O Memory" (Leslie), "In this hour" (Pinsuti), "Spinning Wheel Quartet" (*Marta*), by the soloists; corset solo ("Lost Chord") by Sergt. Conquer, R.E.; "Haste thee, Nymph," and Fanning's "Song of the Vikings," by the chorus. Mr. A. E. Black was the accompanist.

SIDCUP.—On the 2nd ult. a performance of Mendelssohn's *St. Paul* was given in the Public Hall by the Musical Society. The chorus, numbering nearly fifty voices, was most successful in "Stone him to death," "O great is the depth," "How lovely are the messengers," and the last chorus, "Bless thou the Lord." Miss Winifred Parker sang the soprano solos, Mr. Percy Palmer was very successful in the tenor solos, and Miss Mitchell gave a very good reading of "But the Lord is mindful of His own." Mr. Hilton Carter sang the bass solos. The orchestral leader was Miss C. Brumley. The other accompaniments were played upon the pianoforte by Mrs. Blanks, the harmonium by Miss H. Nutter, and the organ by Mr. Harold Moore. Mr. Alfred E. Butterworth was the Conductor.

SOUTHAMPTON.—A Concert was given here on the 11th ult. by the Alzando Glee Singers, who made their first appearance at Southampton, assisted by Miss Mary Osmond, Mrs. Seymour Kelly, and Mr. E. Jones (solo violin). The solo parts of the pieces were cordially received and rendered in an able manner, and a hearty encore was given for an excellent rendering of the glee "Haste ye, soft gales."

TAUNTON.—On the 5th ult. a special Lenten Service was held at the Temple Chapel, when the choir, assisted by the boys of the Queen's College Choir and a few amateurs, gave a very satisfactory reading of Haydn's *First Mass*, a Hymn, the General Confession, and three Collects preceded the work. "O worship the King" was sung before the Sanctus, and the Evening Hymn at the close of the Service. The principal vocalists were Misses Barnicott and Agnes Smith, and Messrs. Theo. Taylor and Barnicott (joined by Master P. J. Barnicott and Mr. Chaffin in the "Et Incarnatus"). Mr. W. J. Hammet presided at the organ.

TODMORDEN, YORKSHIRE.—On the 3rd ult. the Musical Society gave the third Concert of the season in the Town Hall. The work chosen for the occasion was Mr. E. Prout's dramatic Cantata, *Hereward*, for which a good quartet of principals was engaged—viz. Miss Stella Maris, Miss Effie Thomas, Mr. Henry Beaumont, and Mr. W. Riley, to which were added, from the Society's staff, Miss Simpson and Mr. C. Pickles. The band was strengthened for the occasion. Mr. John North was the Conductor.

TORQUAY.—On Saturday, the 14th ult., a Concert was given at the Bath Saloons, when duets for two pianofortes, selected from the works of Mozart, Stephens, Potter, &c., were performed by Mrs. Mansfield and Dr. Orlando A. Mansfield. Violin solos by Grieg and Gade were contributed by Mr. J. Sparke; Miss Gregory and Mr. C. Nuttall being the vocalists.

WHALLEY.—The Vocal Society, under the conductorship of Mr. W. H. Robinson, gave a Concert in the Assembly Rooms on the 17th ult. The programme included C. H. Lloyd's *Hero and Leander* and Mendelssohn's *Hymn of Praise*. The principal parts were sustained by Miss Mitchell, Miss Brown, Miss Edith Brown, Mr. Bury, and Mr. Higginson. Mr. A. M. Hanson presided at the harmonium.

YORK.—The Musical Society gave a Concert in the Festival Concert Room on Tuesday, the 10th ult., when the principal performers were Miss Florence Bethell, Miss Kate Lewis, Mr. Braxton Smith, Mr. Ffrangcon Davies, Miss Donkersley (solo violin), and Miss Kate Ross (pianist). The Conductor was Mr. R. S. Burton. Vocal selections from the works of Spohr, Gounod, Benedict, Barnby, Costa, Mendelssohn, Rossini, and Beethoven, set to words of sacred import, were given in the first part; some madrigals, songs, and a portion of Mendelssohn's *Lordcy* in the second part.

ORGAN APPOINTMENTS.—Mr. F. Brayshaw, Organist and Choirmaster to Bromfield Parish Church, near Ludlow.—Mr. Frank E. Bessell, Organist and Choirmaster to Caynam Parish Church, near Ludlow.—Mr. Arthur G. Charles, Organist and Choirmaster to St. Katherine Cree Church, City.—Mr. J. G. Cooper, Organist and Choirmaster to the Parish Church, Biggleswade, Beds.—Mr. F. J. Dugard, Organist and Choirmaster to St. Clement's, Bournemouth.—Mr. J. Herbert Chalmers, Organist and Choirmaster to Holy Trinity Church, Henley-on-Thames.—Mr. Henry A. Hurdle, Organist and Choirmaster to the Parish Church, Weymouth.—Mr. Arthur Mangelworf, Organist and Choirmaster to the Parish Church, Ottenham, Cambridge.—Mr. Richard A. Northcott, Organist to the Swiss Church, Endell Street, Long Acre.—Mr. George F. Mountford, Organist and Choirmaster to the Parish Church, Mullingar, Ireland.—Mr. John Symons, Organist and Choirmaster to St. Mary's Church, Spital Square.—Mr. Leonard M. S. O'Connor, Organist to Christ Church, Oxford.—Mr. W. E. Bell Porter, Organist and Choirmaster to St. Paul's, Worcester.—Mr. Stretton Swann, Organist to St. Olave's, Southwark.—Mr. Henry S. Webster, Organist and Choirmaster to St. Mark's, North Audley Street.—Mr. S. R. Young, to St. Andrew's, Peckham.

CHOIR APPOINTMENTS.—Mr. Fred. A. Day (Bass), to Londonderry Cathedral.—Mr. Thos. Clarke (Tenor), to St. Luke's, Redcliffe Square. Mr. Samuel Schofield (Tenor), to the London Oratory.—Mr. Edward Woollaston (principal Tenor, Chapel Royal), Musical Director to the Griffin Vocal Union.

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Having had frequent opportunities during my long residence in England both of listening to and conducting public performances of Mendelssohn's Oratorio "Elijah," I venture to think that an edition of this noble work containing directions for "*expression, phrasing, and breathing*," such as have been and are used by the many distinguished Artists whom it has been my good fortune to hear, will prove instructive and valuable to the younger generation of Singers. I do not claim any originality for my edition, having simply endeavoured to indicate as clearly and faithfully as possible the reading of the music which is now sanctioned by usage or tradition.

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Up from the dark'ning valley
soared
Into the right hand of the
Lord:—
With frantic wrench of bill and
claw
It sought the cruel nail to draw
Out of the bruised and bleeding
hand
That saved us all!—
Panting—stained with the Sacred
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It ceased, and, clinging to the
Sang unto her, who weeping stood,
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Her soul all-pending on those lips
She thought had moved!—
She gazed—when lo, on silent wing,
The tender bird (the piteous
thing)
Up to the crimson heaven soared
Out of the right hand of the Lord;
And, hov'ring o'er the sacred rood,
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mother stood,
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O hear my prayer: extend that Mighty Hand:
Death will forbear at Thy supreme command!"
As thus the stricken mother wailed and prayed,
The child awoke, looked up, and softly said:
"O mother, let me see the setting sun;
Open the casement wide: the day is done;
And prithee sing to me that strain so dear,
That, from thy lips, I love at eve to hear;
The vigil prayer:
Salva nos, Domine Vigilantes!
Custodi nos dormientes!"
But lo! the Lord had beckoned from on high!
The yielding soul, with one last lingering sigh,
Obeyed the call, and, borne on angel wings,
Heavenward fled!
She stood alone, amid the deep'ning gloom,
And still she watched, unconscious of her doom:
Till Heaven's soft sleep had closed her tear-dimmed eyes.
And in her dream she heard from Paradise
The soft sweet voice of him she held so dear
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Hush! the vesper chime is o'er,
And a blind man stands within the door;
Upon a maiden's heedless head
Gently his feeble hands are laid.
"Thou shalt place me, child, where the sun may stream
Across these shadow'd eyes of mine:
'Neath its blessed light I then may dream
A sight denied to eyes of mine.
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Into the church the folk had gone,
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To her loved one the maid was clinging,
As she fled to return no more,
But touched with regret by the singing,
She stood by the old church door.
"Sancta Maria, Sancta Maria,
Sancta Maria, exaudi nos!"
Her home and its peace forsaking,
She stood in the world alone,
She knew that her sad heart was breaking
All joy from her heart had flown.
Long she dwelt in the distant city,
When all that was fair had fled,
And sighed for the love and pity,
And the tears o'er her childhood shed.
"Sancta Maria, Sancta Maria,
Sancta Maria, exaudi nos!"
The storm rose higher and higher,
For those who the ocean brave;
The mother prayed with the choir,
And the old man slept in the grave.
A wanderer forlorn and dying,
Stole up to the old church door;
There the worshippers found her lying,
She will list to their songs no more.
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Till at length the Holy City was freed from the heathen sway,
And Godfrey's conquering banner waved o'er the proud array,
And the gallant chieftain's warriors brought him the crown of gold
And there came the noble answer of this hero true and bold:—

"Here where a crown of thorns was won
By Him whose death redeemed our loss,
An earthly crown would ill adorn
The Soldier of the Cross."

And there, as the sunset glory o'er the stately home was shed,
He thought of the Lord who knew not where to lay His sacred head;
And he vowed he would follow the Saviour, who freed us from sin and
As the noble chieftain followed in the days of long ago.
Bravely he kept his holy vow, yielding his life-long years
To lighten the load of the weary, to dry the mourner's tears:
Striving to reach the city that knows no grief nor death,
Murmuring as he softly sighed his life's last lingering breath:

"Here have I sought a crown of thorns
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And save for the clang of the mournful bell,
As it spoke with its iron tongue,
There was nought but the silence of tears that fell
For her who had died so young.
They bent o'er her simple grave, and wept
With a last, heart-broken pang,
And knew in her sweet quiet peace she slept,
While the earthly choristers sang—
"She is gone from earth to her endless rest,
In the regions beyond the day,
To her Father's home, to His mighty breast,
Where her tears shall be wiped away!"
They leave her there, and they creep aside,
And slowly the grave they close,
But the Gates of Glory are opened wide
To welcome a soul's repose!
A great light shines in those endless lands,
So far from our earthly fears,
The Eternal choir rejoicing stands
With eyes that can know no tears!

They lift her soul to the Father's breast
And this song through Paradise rang—
"Welcome, our sister, to God's own rest,"
The white-winged choristers sang!
"Thou art borne away thro' the Father's will,
And your lov'd ones will come some day,
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In addition to this feature, about forty questions from correspondents in all parts of the world are freely replied to each month. These questions relate to every subject of musical interest, and a staff of between fifteen and twenty specialists is engaged to write the answers, each writer being responsible for his own section: such as stringed instruments, wood-wind, pianoforte technique, organ technique, singing and vocalisation, history, harmony, counterpoint, *répertoire* of songs, church music, school music, physiology of the voice, &c.

There is also a monthly Prize Competition in composing a short piece, or working out some other musical problem. The unsuccessful attempts are arranged in classes, showing their grade of merit.

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PREFACE.

In preparing the present edition of Schumann's works, the greatest care has been taken to ensure accuracy, not only as to the notes, but also in regard to slurs and all other marks of expression.

The task of translating the German terms and directions was one of great difficulty, the literal equivalent of a word being in many cases quite inadequate to convey the feeling and spirit of the original. The translation now offered aims throughout at an intelligent rendering of the meaning, rather than at the exact literal reproduction of the text.

In every instance where the words are Schumann's own (as in the case of the Preface to Op. 3, the titles of the various pieces, the indications of *tempo*, &c.), the original is retained with the translation; when, however, the information is obtained from other sources (as in the case of the Appendix to Op. 5, the Preface to Op. 6, &c.), it has been deemed sufficient to give it in English alone.

The only pieces which Schumann seems himself to have fingered in detail are Op. 3 and 7, and these are, of course, left exactly as they appeared in his original edition. In the other works he has occasionally given a little fingering, which, however, calls for no special attention, except in some few instances, when the unusual difficulty of the method indicated by him makes it desirable to give the option of an easier one. The latter is then placed in (), so that, when two sets of figures appear, the player will understand that the fingering in () is by the present editor, the other being that of Schumann himself. A few additional *P's* and *F's* will be found marked in the same manner.

A source of great inconvenience to students and players is the want of uniformity in the signs used to express fingering. In England the thumb is represented by +, whereas, on the Continent and in America it is marked 1; thus the figures 1, 2, 3, 4 have a different meaning in an English edition from that which they have in a foreign one; a discrepancy which cannot but cause embarrassment, especially in reading new music. The advantage of having only one set of figures in general use is obvious, and as it cannot be expected that the mode recognised by a majority of countries will be altered to agree with that which is used in England alone, it seems inevitable that what is called "foreign fingering" should ultimately prevail.

Messrs. Novello, Ewer and Co. have, therefore, decided on the important step of adopting this mode (that is, 1, 2, 3, 4, 5 instead of + 1, 2, 3, 4) in their future publications, and it is accordingly introduced in this edition.

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